A CONTEMPORARY STUDY OF MUSICAL ARTS

Informed by African indigenous knowledge systems

Volume 3

The foliage – Consolidation

Meki Nzewi

Ciimda series

A contemporary study of musical arts informed by African indigenous knowledge systems
Volume 3

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Contents

Introduction vii

MODULE 301: Musical structure, form and the compositional process 1

UNIT 1 – Elements of composition – indigenous and Western classical 3
TOPIC 1 Seventh chord and inversions 3
TOPIC 2 Minor scales 5
TOPIC 3 Imitative entries 8
TOPIC 4 Indigenous harmonic features 9
TOPIC 5 Cadential and starting idioms 11
TOPIC 6 Accidentals, modulation and transposition 13

UNIT 2 – Hints on original composition and arrangement 18
TOPIC 1 Original composition 18
TOPIC 2 Transcription and arrangement 27
TOPIC 3 Open-ended composition 28

MODULE 302: Factors of music appreciation 31

UNIT 1 – Creative listening 33
TOPIC 1 More exercises in matching melodies 33
TOPIC 2 Improvising/extemporizing on a shared fundamental melody – the unilinear ensemble structure 34

UNIT 2 – Analytical perception III 36
TOPIC 1 Aural reproduction and analysis – rhythm patterns 36
TOPIC 2 Aural reproduction and analysis – melorhythmic statements 40
TOPIC 3 Aural reproduction and analysis – melodies 40
TOPIC 4 Aural reproduction and analysis – identifying intervals 41
TOPIC 5 Hearing, spelling and identifying chords 41

UNIT 3 – Technical reproduction of received sound III 42
TOPIC 1 Hearing, reproducing and writing rhythm statements 42
TOPIC 2 Hearing, reproducing and writing melorhythmic statements 42
TOPIC 3 Hearing, reproducing and writing melodies 42
TOPIC 4 Hearing and writing intervals and chords 43
TOPIC 5 Transcription techniques for multiple voices 43

UNIT 4 – Setting texts to melody 45
TOPIC 1 Composing with texts in local and foreign languages 45

MODULE 303: Music instruments 47

UNIT 1 – Traditional ensemble technique 49
TOPIC 1 How music instruments relate in an ensemble 49
TOPIC 2 Practical ensemble experience as a learning process 57

MODULE 304: Music and society 59

UNIT 1 – The interrelationship of the arts 61
TOPIC 1 The synthesis of the creative and performance arts disciplines in indigenous music theory 61
TOPIC 2 Factors of musical intention and cognitive appreciation 64

UNIT 2 – Indigenous dance concepts 72
TOPIC 1 Free medley dance concept 72
TOPIC 2 Stylized formation (choreographed) dances 73

UNIT 3 – The structure of an indigenous festival 76
TOPIC 1 Features of festival preparation 76
TOPIC 2 Features of the core event 79
TOPIC 3 Features of the celebration events 81
TOPIC 4 Implications of the idea that informs a festival 82

UNIT 4 – The contemporary music scene in Africa 84
TOPIC 1 The nature and features of popular music 84
TOPIC 2 Comparative features of indigenous music, tradipop and modern pop music 93
TOPIC 3 Contemporary trends in musical arts creativity and practice in Africa 102

MODULE 305: Research project 111

UNIT 1 – Applied field research 113
TOPIC 1 Summary of field research guidelines 113
TOPIC 2 Guide for collecting, collating and analyzing field data 116
TOPIC 3 Creative application of research data 120

MODULE 306: Musical arts theatre 123

UNIT 1 – Re-creating children's music in drama and movement 125
TOPIC 1 – Continued activities in stimulating creativity 125

UNIT 2 – Class theatre projects 127
TOPIC 1 Class production project: dramatization in mime or danced drama 127
TOPIC 2 Class production project: improvised sketches – solo/duet/trio/quartet 128

MODULE 307: Technique for school songs 129

UNIT I – The mouth as an organ for music making 131
TOPIC 1 The sound system of the music-making mouth 131
TOPIC 2 Categories and styles 133

UNIT 2 – Essence and nature of melorhythm 136
TOPIC 1 The melorhythmic principle 136

UNIT 3 – Instruments in vocal music 138
TOPIC 1 Vocal-instrumental textures 138

UNIT 4 – Essence of movement 140
TOPIC 1 Integration of artistic disciplines 140

UNIT 5 – General 142
TOPIC 1 Cultural integrity in modern creative advancement 142

MODULE 308: Performance 145

UNIT 1 – Study of solo and accompaniment instruments 147
TOPIC 1 Specialization on an instrument or voice 147

UNIT 2 – Dancers and music dramatists 149
TOPIC 1 Specializing as a dancer 149
TOPIC 2 Specializing as a music dramatist 149

MODULE 309: African music and the historical process 151

UNIT 1 – Historical process in indigenous music 153
TOPIC 1 Definitions and methodology 153
TOPIC 2 Conceptual foundations of indigenous music 155
TOPIC 3 History of musical arts in a community 164
TOPIC 4 History of indigenous musical arts styles 166
TOPIC 5 History of musical arts personalities 168

UNIT 2 – Musical data in historical reconstruction 174
TOPIC 1 Musical data in the history of human groups 174
TOPIC 2 Dating of data in music history 175

UNIT 3 – Historical process in contemporary written music 176
TOPIC 1 The literary documentation process 176
TOPIC 2 Stylistic trends in written classical African music 178
TOPIC 3 General features of contemporary written compositions 184
TOPIC 4 Makers of modern musical arts history in Africa 185
TOPIC 5 The literati in African musical arts history 187
TOPIC 6 Popular music in African musical arts history 188

MODULE 310: History and literature of European classical music 191
UNIT 1 – Periods and characteristics 193
TOPIC 1 Periods of European classical music history 193
TOPIC 2 Main characteristics of each period 193
UNIT 2 – Vocal/choral music 194
TOPIC 1 Sacred choral forms 194
TOPIC 2 Secular choral forms 194
UNIT 3 – Instrumental music 195
TOPIC 1 Solo instrumental forms 195
TOPIC 2 Ensemble forms – chamber music 195
TOPIC 3 Orchestral forms 195
UNIT 4 – Opera 196
TOPIC 1 Development of European classical music drama and operatic forms 196
UNIT 5 – The great masters of European classical music 197
TOPIC 1 Short biographies 197
Addendum 199
TOPIC 1 Musical change, culture and identity 199
TOPIC 2 Listening and analysis 201
TOPIC 3 Perception of music in indigenous cultures 203

VOLUME 3

INTRODUCTION

The dry wood in a people's environment cooks the food they need for nourishment.
To understand others enriches one's own.
Igbo maxims

Need

Modern literacy education in African music has hitherto focused more on observed context studies. The philosophical rooting, the psychological and therapeutic force, and the humanning imperatives that ground African indigenous musical arts conceptualizations, theoretical-musicological content and contextual practices have not been much discerned or integrated. Much needed in contemporary education, then, are integrative studies and literature materials that represent the intellectual base of the knowledge owners and creators, and which will ensure cognitive understanding of the indigenous musical arts systems of Africa.

There is as yet no comprehensive, learner-centred book that fosters African indigenous knowledge perspectives and rationalization about the musical arts. The concern over the years has been for the production of research-informed books for modern, systematic education in African musical arts that derive in essence from the original African intellectual perspectives about the sense and meaning of music – indigenous to contemporary. Such books would enable discussion and research of the theoretical content, the philosophical and psychological foundations of creativity and practice, the nature and principles of musical arts theatre, and the historical process.

The five volumes of the musical arts study series (the first three of which are progressive levels of study) address the pressing need for learning texts informed by the indigenous African musical arts systems that target tertiary education. The texts incorporate knowledge of conventional European classical music as they relate to the unique features of African musical arts thinking and theoretical content. The contemporary African musical arts specialist needs secure grounding in her/his own human-cultural knowledge authority in order to contribute with original intellectual integrity to African as well as global scholarship discourse and knowledge creation.

CIIMDA appreciates the collaboration of Professor Christopher Walton who reviewed and edited Volumes 1 and 2 of this series.

Background

The five volumes of *A contemporary study of musical arts* derive from 36 years of research and analytical studies in African musical arts – indigenous to contemporary. Sixteen years of practical research and advancement activities were undertaken in the Ama Dialog Foundation, Nigeria from 1983 to 1999. Subsequent research undertakings in southern Africa as a staff member of the Music Department, University of Pretoria, from 2000, with funding from both the National Research Foundation (NRF) of South Africa, and the Centre for Indigenous African Instrumental Music and Dance Practices (CIIMDA), funded by the Norwegian Foreign Office, have informed the series. The series further derive from my intensive creative and performance involvement in both indigenous and modern ensembles (modern African classical as well as popular), the teaching of African music, also the creation (dialogue and composition) and production of musical arts theatre in tertiary institutions, as well as considerable practical education workshop activities (theory and practice of African drum ensemble music) in Africa and Europe.

> *A travelled mind gains more profound knowledge enrichment than a home-stuck mind, although a vague traveller (into other people's knowledge systems) sheds sense of self.*
> Igbo maxim

Research

Activities in some of the Modules in the *A contemporary study of musical arts* series compel personal and group research as well as intellectual discourse. The essence of research is to stimulate self-mental illumination and intellectual growth, which will in turn contribute to knowledge advancement that will benefit the individual, others and humanity anywhere. Humanly research has always been the bedrock of African indigenous knowledge creations and advancements, and is essential for the construction and practice of the philosophy of humane living, globally, in contemporary times. The activities learning methodology emphasized in these module series involves students in acquiring knowledge through personal research inquiry, participation and analysis of the known, that is the musical arts knowledge system within the students' cultural imagination and realistic life experiences. The methodology adopted in the discussions, representations, interpretations and illustrations in the series has not been conceived to conform to the scholarly convention of literature survey and discourse as well as bibliographical shopping. This approach is for reasons of exigent redemptive cause direly needed in modern African scholarship environment. The concern is to focus without exogenous impositions and arguments on what is considered critical knowledge that expounds indigenous African intellectual authority, and which could help in forming original thinking among modern Africans in the contemporary scholarship emporium. The lecturers and the students are urged to conduct independent research for additional knowledge in the module themes, from field research as well as published and unpublished literature – books, manuscripts and documents available in accessible libraries

and archives – needed to compare, dispute, substantiate, argue and expand the discussions in the book series. Hence we are concerned here with valid African indigenous epistemology rather than the discussion of published literature irrespective of perspicacity, substance or knowledge perspective.

> *We debase the moral foundation of our contemporary human systems when we devalue and de-virtue our indigenous musical arts systems.*

Organization

The series is in five volumes designed for the study of the musical arts in the Music Departments of colleges and universities in Africa in particular. The eight module titles for Volumes 1, 2 and 3 discuss the same knowledge concepts progressively as follows:

Module 101/201/301 series – Music structure and form
Module 102/202/302 series – Factors of music appreciation
Module 103/203/303 series – Music instruments
Module 104/204/304 series – Music and society
Module 105/205/305 series – Research project
Module 106/206/306 series – Musical arts theatre: The content is roughly the same for the three volumes on the rationale that productions in institutions of higher learning should involve all members of a Department of Music, working together as a production team, or in production teams, irrespective of year of study
Module 107/207/307 series – School songs technique
Module 108/208/308 series – Performance

Volume 3 has two additional modules:

Module 309 – African musical arts and historical process
Module 310 – History and literature of Western classical music

A module is sub-coded into unit themes developed as lecture topics that are broken down into steps of study.

Volume 4 of the series is a collection of essays in indigenous music, dance and drama that could enrich perception on issues in musical arts scholarship for students and researchers engaged in disciplinary specialization. It includes specialist discussions on dance and authentic African drama.

Volume 5 is on modern African classical drumming as an instrument of specialization for contemporary concert performances. It contains repertory for solo drumming, drum and voice/saxophone/trumpet duos, and inter-cultural drum ensemble works.

Some specific knowledge items recur across the volumes and modules to furnish additional perspectives or explicatory insights.

Volume 1 further takes into account the fact that education in the musical arts in contemporary Africa has been hitherto modelled on the mental and material resources of

European classical music. Most music students in Africa who are admitted to study music in tertiary institutions may be deficient in the borrowed theory and practice of Western music on which curricula are based, and may have no theoretical knowledge or practical experience at all of African indigenous music knowledge systems. Even for learners with an adequate background of European classical music education and practice, there is little awareness about the fact that strong theoretical formulae and philosophical issues inform creativity and performance in the African indigenous musical arts system.

A teacher who does not learn from interaction with learners is not an educator;
A parent who does not learn from children at play is not an adult mind;
Every person is born with the pristine genetic intelligence of a culture; the nature of upbringing nurtures or maims inborn knowledge.

MODULE 301

Musical structure, form and the compositional process

UNIT 1 – ELEMENTS OF COMPOSITION – INDIGENOUS AND WESTERN CLASSICAL 3

TOPIC 1 Seventh chord and inversions 3

TOPIC 2 Minor scales 5

TOPIC 3 Imitative entries 8

TOPIC 4 Indigenous harmonic features 9

TOPIC 5 Cadential and starting idioms 11

TOPIC 6 Accidentals, modulation and transposition 13

UNIT 2 – HINTS ON ORIGINAL COMPOSITION AND ARRANGEMENT 18

TOPIC 1 Original composition 18

TOPIC 2 Transcription and arrangement 27

TOPIC 3 Open-ended composition 28

Elements of composition – indigenous and Western classical

TOPIC 1 Seventh chord and inversions

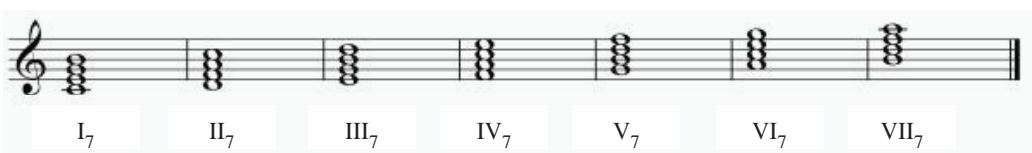
STEP I

A triad in the European tonal music theory can be constructed on any note of a scale by adding the notes that are a third and a fifth above the root. The primary triads are those on the tonic, subdominant and dominant degrees of a scale. The rest are secondary triads. The sound quality of triads varies according to the quality of the intervals of the third (major or minor), and the fifth (perfect or diminished) above the root. The quality of sound also depends on how these various intervallic qualities are arranged in structuring simultaneous sounds. Thus we have

- a major triad – a major third plus a perfect fifth above the root
- a minor triad – a minor third plus a perfect fifth above the root
- a diminished triad – a minor third plus a diminished fifth above the root.

We can create new sound qualities when, instead of completing a triad by doubling the root at the octave, we add another interval of sound, the quality of a third on top of the fifth, i.e. a note a seventh above the root. The addition gives a **seventh** chord. As is the case with the triad, different qualities of the seventh chord are determined by the qualities of the intervals between the four notes constituting it. The following are the natural seventh chords in a diatonic scale, using Key C as our model.

Ex. 1



A seventh chord is a vertical structure of three simultaneous intervallic "blocks" of thirds.

An examination of the value of the thirds will show that they do not have the same quality and arrangement for all the sevenths on the natural notes of a scale.

- $I_7 = M_3 + M_3 + M_3$; or M_3, P_5, M_3 = maj triad + maj 3rd, called major seventh
- $II_7 = m_3 + M_3 + m_3$; or m_3, P_5, m_7 = min triad + min 3rd, called minor seventh
- $III_7 = m_3 + M_3 + m_3$ or m_3, P_5, m_7 = min triad + min 3rd, called minor seventh

- $IV_7 = M_3 + M_3 + m_3$ or M_3, P_5, M_7 = maj triad + maj 3rd, called major seventh
- $V_7 = M_3 + m_3 + m_3$ or M_3, P_5, m_7 = maj triad + min 3rd, called dominant seventh
- $VI_7 = m_3 + M_3 + m_3$ or m_3, P_5, m_7 = min triad + min 3rd, called minor seventh
- $VII_7 = m_3 + m_3 + M_3$ or m_3, D_5, M_7 = dim triad + maj 3rd, called half diminished seventh

We have constructed the seventh chords on all the notes of a major diatonic scale. There are rules about how they are to be used in constructing musical sound that are acceptable to the European musical tastes from the classical period onwards. By such regulations,

- the I_7 chord is rarely used within a key
- the II_7 normally progresses to IV_7, V or V_7
- the III_7 is not commonly used
- the IV_7 progresses to V_7, I or VII_7
- the V_7 progresses to I
- the VI_7 progresses to V_7
- the VII_7 progresses to I

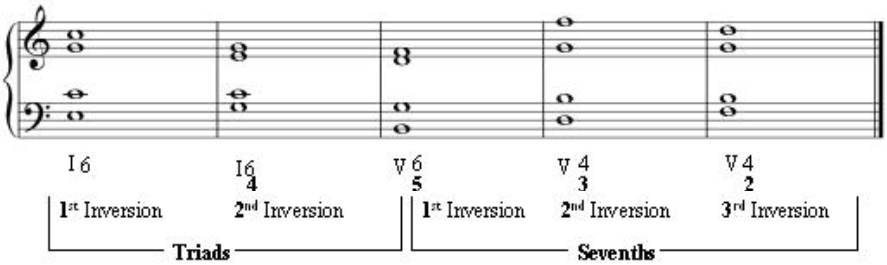
The dominant seventh is called a primary seventh while the rest are secondary sevenths of which II_7, IV_7, VI_7 and VII_7 are more important. Generally, the seventh chords that should be used in normal harmonization exercises are the II_7, IV_7 and V_7.

STEP II *Inversions*

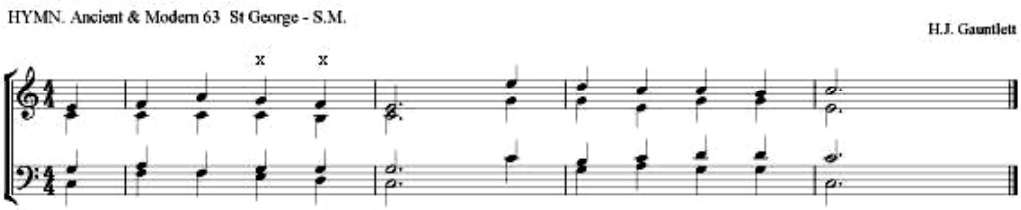
A chord is in **root** position when the lowest sounding note of the chord, the root, is in the lowest voice. This is commonly the bass or lowest voice when we are harmonizing in the SATB (Soprano, Alto, Tenor, Bass) style. At times, good voice leading as well as good chord progression necessitates the placement of a note of a chord other than the root in the lowest, bass voice. This is called an inversion of the chord. The following positions and degrees of chord inversions are possible:

- Root position may be indicated with the symbol "a", thus Ia, IIa, IIIa, etc. The root is in the lowest part.
- 1st Inversion: The third of the chord (triad or seventh) is in the lowest part. For the triad, it is indicated as Ib, IIb, and IIIb, etc. or figured when chord positions are indicated using numerical codes as chords I_6, II_6, and III_6 etc. This symbolizes that the root is now an interval of a sixth above the note in the lowest part.
- 2nd Inversion: The fifth of a chord is in the lowest voice. In triads it is indicated as Ic, IIc, IIIc, etc. and figured $I_{6/4}$. The $I_{6/4}$ is the common second inversion of a triad. It is commonly used in cadential progressions: $I_{6/4}$ – V $I_{6/4}$ – or – I V_7 – I. It is then called the cadential $_{6/4}$. In seventh chords the second inversion is symbolized as Vc and is figured $V_{4/3}$.
- 3rd Inversion: The seventh of a seventh chord is in the lowest voice. The chord is symbolized as Vd, and figured as $V_{4/2}$.

Ex. 2 (See also Ex. 3.)



Ex. 3



STEP III

There are a number of standard books that discuss harmony in European classical music. The lecturer should elaborate and give exercises from any of the textbooks for class work. The learner may also wish to refer to any of the books for greater in-depth study of European classical harmony.

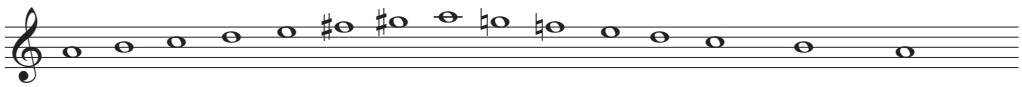
TOPIC 2 Minor scales

STEP I

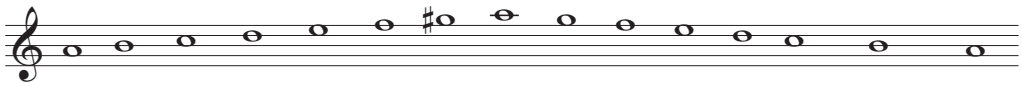
Minor scales are named after the tonic, that is, the note from which we start constructing the minor scale. A minor scale that has as its tonic the sixth degree or the subdominant note of a major scale is called the **relative minor** of that major scale. Thus the note A is the sixth degree of C major. The minor scale on A is the relative minor of C major. Conversely, Key C major is the relative major of Key A minor. A minor scale uses the same key signature as its relative major.

There are two types of minor scales in European tonal music. These are the **melodic minor** and the **harmonic minor** scales. In the melodic minor scale, the 6th and 7th degrees are raised by a semitone in ascending the scale, and the raised notes are lowered to the natural sound in descending. In the harmonic minor scale the 7th degree only is raised ascending, as well as descending the scale.

Ex. 4a A minor scale – melodic

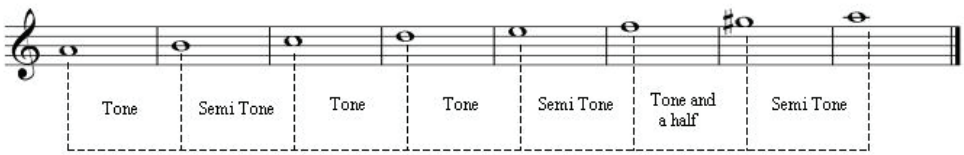


Ex. 4b A minor scale – harmonic



Evident in the above, is that the intervals of the harmonic minor scale, which is more popularly in use, are as follows:

Ex. 5



The following is a chart of the major keys and the relative minors or vice versa.

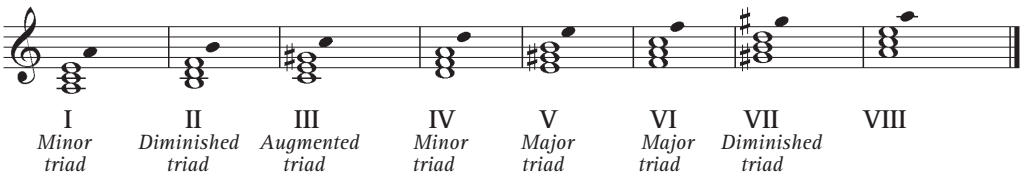
Key signature (no. of signs)	Major key name	Tonic	Relative minor key name	Tonic	Additional accidental signs
No Signs	C	C	A Minor	A	G♯
One Flat - B♭	F	F	D Minor	D	C♯
One Sharp – F♯	G	G	E Minor	E	D♯
Two Flats – B♭, E♭	B♭	B♭	G Minor	G	F♯
Two Sharps – F♯, C♯	D	D	B Minor	B	A♯
Three Flats – B♭, E♭, A♭	E♭	E♭	C Minor	C	B♮
Three Sharps – F♯, C♯, G♯	A	A	F♯ Minor	F♯	E♯
Four Flats – B♭, E♭, A♭, D♭	A♭	A♭	F Minor	F	E♮
Four Sharps – F♯, C♯, G♯, D♯	E	E	C♯ Minor	C♯	B♯

Note: The accidental signs on the leading notes found in minor keys are not part of the key signature. They are written as accidentals within the body of the composition as often as a relevant raised note occurs.

STEP II

Chords are constructed in the same way as for the major key when a piece of music is written in the minor key, thus:

Ex. 6

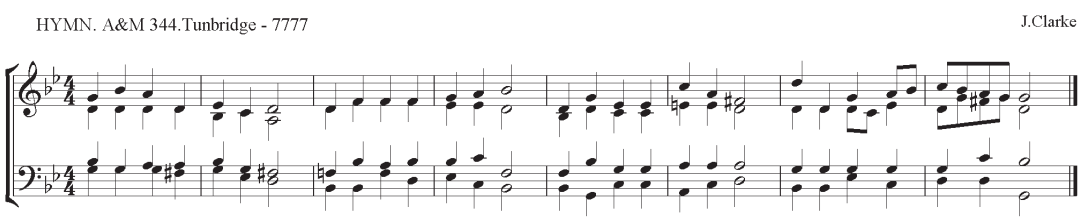


The I chord in a minor key is a minor triad. The raised fifth degree of a relative major scale coupled with the minor mode in which music in a minor key progresses and ends has a sad or melancholy feeling. Hence it may not be a successful exercise in mood interpretation to write music intended to convey happy feelings in a minor key. A minor key is quite different in feeling and sound from a minor mode as a result of the raised seventh degree of the scale of the minor key. Music in a natural minor mode will use the sixth degree of a diatonic major scale as its fundamental as well as final note, and still convey a happy feeling without the artificial, raised seventh degree. Inversions and seventh chords are also applicable to the minor key.

STEP III *Activities*

- Play examples of major scales, each immediately followed by its relative minor. The class should sing the major scale followed by the relative minor in order to feel the difference as well as the relationship. Do the exercise with both the melodic and harmonic minor scales.
- Play examples of major scales, each followed immediately by the harmonic minor scale on the same tonic. The learners should sing the major and harmonic minor scales on the same tonic in order to feel the difference that occurs after the sound of the common tonic.
- In manuscript books, the students should write the major scales with the relative minor (harmonic) immediately below each scale, using the same key signature.
- Complete the chart of relative major and minor keys in Step I.
- Study Ex. 7, and determine whether it is in the minor or major key. What does F♯ in bars 1 and 2, also the E♮ and F♯ in bar 6 signify? Plot the chord progression in bars 1, 3 and 4.

Ex. 7



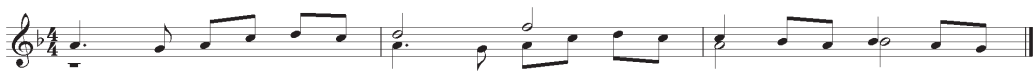
TOPIC 3 Imitative entries

STEP I

Imitative entries are found in polyphonic music. Polyphonic music is usually organized for two or more voice parts, bearing in mind that a voice part could be instrumental or for the human voice. Imitative entry occurs when a theme or fragment introduced in a voice part is restated some beats later in another voice part. An imitating voice enters at a point that is harmoniously concordant with the notes that are sounded in the first part. Imitative entry is a feature of indigenous as well as European classical music.

In Ex. 8, the second voice is imitating the first voice at the same pitch, four beats later.

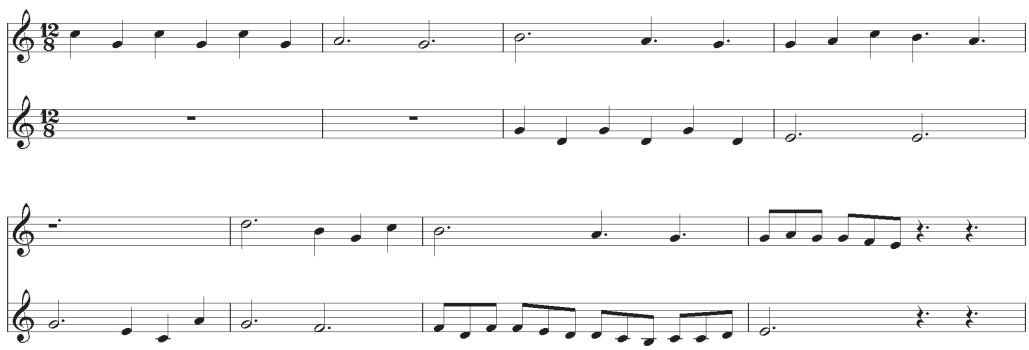
Ex. 8



STEP II

It is possible for an imitative entry to occur at a fourth, fifth or octave above or below the starting pitch as in Ex. 9.

Ex. 9

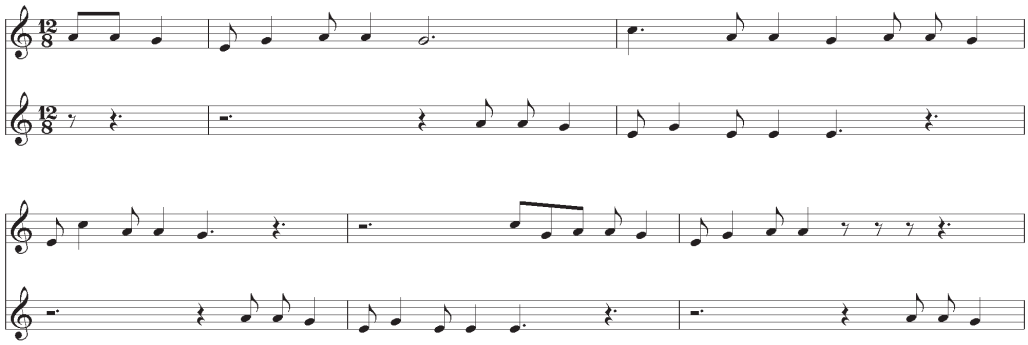


STEP III

Imitative entries can occur in question-and-answer melodic structures as in Ex. 10.

In music for three or four voices, imitative entries using the same theme could occur in more than two voices, one after the other. Multiple imitative themes could occur in any combination of voices simultaneously. As an example, the tenor voice could be imitating the soprano theme simultaneously to the alto imitating the bass theme.

Ex. 10



TOPIC 4 Indigenous harmonic features

STEP I

The SATB style is not a feature of indigenous harmonic practice and idioms in Africa. This is not to imply that it is not possible to have incidents of four different voice parts in a chorus moving chordally at certain points or sections of a piece. Rather, the music tradition being primarily polyphonic, a conscious blocking of three other voices deriving respective structural essence from a melody harmonized note by note is uncommon. We must also bear in mind that the SATB homophonic style is a strictly academic formulation. It is a style of musical structuring fashioned out of the modern European musical thoughts and written formulae. It is equally uncommon in the indigenous music of Europe.

In the indigenous music of Africa, we come across singing in unison. In such an instance the only notion of part consciousness is in the natural tonal registers and characteristic timbres of gender and age. Two-part singing is quite common. But since the two parts are more melodically complementary than chordal in conception, the harmonic results are not consciously calculated, although they obey cultural idiomatic norms. Harmony in terms of simultaneous note combinations is incidental to melodic complementarity, and would depend on the scale system or tone scheme of a culture or given tune. Thus, in a pentatonic scale system harmonic intervals of fourths and fifths would predominate in two-part singing. In diatonic or sexatonic scale systems, there would be a predominance of thirds and sixths. In some cultures the harmonic seconds and sevenths are culturally normative and deemed concordant.

It is important for the learners in every music culture to transcribe a lot of pieces, and study the normative harmonic idioms of the musical tradition. The prevalent harmonic idioms should form the basis for any experiments in modern musical creativity intended to reflect an African cultural authority.

STEP II

Heterophony occurs when different voices performing the same essential melody in unison occasionally introduce incidental harmonic notes in places.

STEP III

Homophony occurs in indigenous music. When it is such that there is clear evidence of chord progression, we find that the quality of the chords, chord relationships and cadential formulae or progression, as well as the patterns of part relationship, do not always agree with that of European tonal harmony. And yet they are culturally valid. For instance, we may find that such normative avoidance in European tonal harmony as consecutive fifths, seconds and sevenths are acceptable indigenous spectrums of harmonic sound in some African cultures. As such, they should constitute the standard, acceptable theory of composition and harmonization in modern music composition designed to capture and extend the relevant compositional idioms of the music culture areas. Whenever we strictly apply the rules of European tonal harmony in investigating the unique features of African music without good reasons, it should be clear that we, as modern African composers, are abandoning our authentic and authoritative fountain of creativity and mental development. In aiming to create academic African music compositions we must be guided, primarily, by the harmonic norms and other idiomatic structures of the relevant African music tradition. Any extraneous harmonic theory that is incorporated must be applied with creative discretion. Otherwise, the music that is created may have the hand of Africa, but the commanding voice of Europe. In other words, the melody may be recognizably indigenous African while the communicating texture of sound would be classical European.

STEP IV

What has been discussed for vocal music goes for instrumental music and mixed mediums of voice and instruments. Two to four hands playing are encountered on indigenous keyboard instruments such as the xylophone. The chord structures deriving from there are indicators of the traditional four parts norm, and should constitute part of the theoretical framework for modern harmonic rationalization by composers of written music. The melo-rhythm instruments that often produce tone levels provide another intriguing dimension to harmonic and other idiomatic rationalizations, even on conventional music instruments such as the piano, and particularly so for voices.

TOPIC 5 Cadential and starting idioms

STEP I *Cadential idioms and formulae*

In African indigenous music practice, how a piece of music or a melody ends is as important as how it starts. Every culture and every period in any culture's music history has structural as well as behavioural devices for marking the end of a piece. With respect to melodies, the cadential sign is usually structurally inherent in the nature of a melody, except when intentionally manipulated and avoided by a composer. When we are dealing with a piece of music in which the melody constitutes a theme for the construction of a larger, more complex art form, the devices for signalling the end of a performance become creative contrivances. We craft and manipulate the conclusion of the musical progression in a manner that is psychically restful to the listener at the same time as it is structurally and stylistically normative.

STEP II

In European tonal music, cadential movements have continued to acquire new formulae through experimentation, from the Renaissance through the Baroque, Classical and Romantic periods and up to the 20th Century. As the elements and techniques of composition are reordered and expanded, so are the cadential formulae. The behavioural signs and gestures of a conductor further enhance the structured cadential idioms for the benefit of the audience. The conductor for large ensemble works, although facing and directing the performers, is, by his actions, at the same time communicating the moods and progress of the musical work to the audience she/he may be backing. This is the case especially with works for large ensembles such as the symphony, the concerto, the overture, the cantata and the oratorio. It is thus easy for the audience to be prepared for the end of a performance not only sonically, by the character of the cadential approach and idioms, but also visually by the cadential antics of a conductor. Even in works for smaller ensembles, solo or chamber, such as the sonata, the trio, the quartet, etc. which do not need a non-playing conductor, the behaviour of the performers help to indicate and emphasize a cadence, particularly when the cadential technique is non-conventional.

STEP III

Indigenous music is not written with fixed length and content. Still, it does exhibit recognizable forms and content, which we can refer to as the **significant** form and content. Quite often a known indigenous piece is given variable length in various presentation sessions, depending on the contingencies of an occasion as well as the musical judgement of the performers. As such, cadential signs and formulae become more marked and emphatic. Cadential structures are ordinarily worked into the musical content. But when the form is variational, audio-visual signs are required to mark the final variation at the discretionary judgement of the leader. Hence cadential cues become important for performers and audi-

ence alike. Indigenous cadential cues could be musical, in the nature of a formula that often characterizes a music group, style, type or piece. This could be a significant cue or pattern sounded by the leader. In indigenous ensembles the leader combines the role of a performance composer with that of a conductor. The cadential cue, on the other hand, could be a significant body movement executed by the leader, the mother musician (for event music) or an actor (dancer, declamator, dramatist) on stage.

In other instances, a cadential cue could constitute both recognizable musical and behavioural signs executed by qualified performers, usually the performing leader. In all instances a cadential cue is a signal for the concluding cadential formulae, which is a musical sound.

STEP IV

As there are cadential cues, so are there starting cues in indigenous and modern music. In the indigenous music of African cultures a starting cue could have the nature of the preliminary statement of the theme of a piece in an instrument or voice part – usually the leader's. For voices, such a statement also gives the starting pitch for the group in the common absence of the fixed key system. The announcement of the piece, as well as the starting pitch in one voice, constitutes the starting cue phrase. At the end of the cue phrase, or before it ends, the rest of the ensemble not only knows the piece to be performed, but join, depending on the arrangement of the piece for the entry of other parts. In indigenous music presentation, no programme notes are handed out to performers and audience before or during a performance. A group may have a standard order of presentation for the items in its repertory. Another group may depend on the leader to decide on a suitable order of presentation while a performance session is in progress.

In responsorial arrangements, vocal or instrumental, a cue phrase becomes the soloist's opening statement or phrase. In some orchestral groups, a musical signal sounded on an instrument, usually by the leader, would cue in a performance. There are raconteur forms in which the soloist may freely develop a textual theme until she/he determines to cue in the chorus. She/he usually does this by a known verbal, musical or behavioural sign, or a combination thereof. So far in African indigenous performance practice, we have no record of the practice of having a conductor who stands in front of performers to cue them in with hand, body or baton signs without him/her being a performing instrumentalist or singer as well – possibly the lead instrumentalist or singer for that matter. Hence the role of the non-performing conductor, as well as the associated baton/conducting techniques, is not known in African music tradition. The role of keeping the pace of a performance steady is structural, and often implicit in the strict metrical sense of the average indigenous African, and may be further assigned to an instrument in an ensemble – the pulse-marker role. Or, in the absence of the pulse-marking instrument, the phrasing-referent instrument performs the role. That apart, the African's inherent sense of strict metric order is further revealed in groups that have a complex polyphonic organization, and yet dispense with the pulse-marking and the phrasing-referent instrumental "conductors". The musical essence as well as ensemble role of these instruments in such instances are structured into the overall part relationship of the available instruments/voices.

STEP V *Activities*

- Write down examples and names of the cadential progressions that are typical of the following periods of European classical music history: Renaissance, Baroque, Classical and Romantic periods. What are the 20th century trends? Consult any standard book on European music history and/or theory.
- From your observation and study of the music performances in your culture area, describe the cadential cues, musical or otherwise, for ending a piece of music. Write down the more common cadential formulae in vocal music, noting that, where the music is in parts, the movement of the lowest voice is the strongest indicator of a cadence. There are, however, other cadential idioms that are music-technical. These include slowing down or speeding up, a held last note, fading the sound without any other cadential signal, etc. How are such technical devices initiated, and who in the ensemble has the responsibility for this?
- Identify the techniques, musical or behavioural, that are commonly employed by groups in your music culture area for starting a performance or introducing new pieces without a break in a performance session in instances of chain-song style.
- What are the common cadential techniques used in popular music within your experience, whether recorded or performed live.

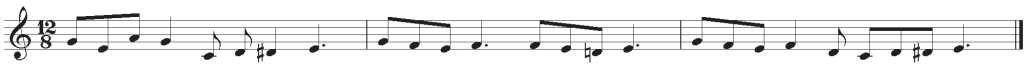
TOPIC 6 Accidentals, modulation and transposition

STEP I

There is a distinction between diatonic harmony and chromatic harmony in European tonal music. Diatonic harmony as a way of computing notes in a composition relies primarily on the natural notes of a scale. Most indigenous music cultures of Africa also rely on the natural notes of a scale or tone scheme used in the composition of a piece.

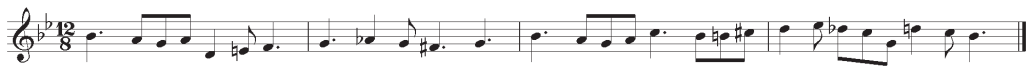
Chromatic harmony, on the other hand, is the manipulation of notes foreign to a scale into a composition in a manner that is accommodated in the psychical tolerance of a musical culture period. Foreign notes occur when the natural notes that belong to a key or scale in which a piece is composed are raised or lowered in pitch for special sonic effect when a period composer explores the limitless horizon of a musical sound field. Raising or lowering of the pitches of notes has to do with sharpening (♯) or flattening (♭) the pitch of a natural note, usually by a semitone in the Western classical pitch-sense. It also deals with restoring, that is naturalizing, such a foreign sound with the use of the natural sign (♮). When foreign notes are introduced to expand the melodic and harmonic nuances of a piece, the music is said to be chromatic. Note that chromatics has to do with structuring notes that are not natural to the key and scale of a piece of music. Thus, in the key of C, which is known as the natural key because it has no sharps or flats in the key signature, a sharpened note as in the melody in Ex. 11 (D♯) is a chromatic note.

Ex. 11



On crossing a bar line, a chromatic note that carries an accidental sign (♯, ♭) automatically becomes natural again. It is common practice, though, for composers to use a natural sign in the following bar to remind the performer that the chromatic sharpening or flattening of a note, that is, a note foreign to the key is not effective across a bar line.

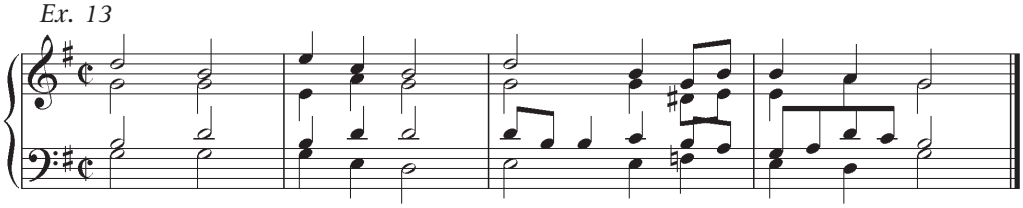
Ex. 12



In Ex. 12, it is imperative that the foreign, flattened D in the last bar has to be naturalized with a sign within the bar as the two versions of the same note occur within a bar.

In minor keys the raised 7th degree in the harmonic minor scale and the raised 6th and 7th degrees ascending in the melodic minor scale are written into the body of the music. They are natural to the two versions of the minor key. Usually chromatic notes that are normal notes of a melody introduce chromatic chords in the harmonization of the melody. A chromatic chord is that chord, the quality of which is foreign to the normal triads and sevenths built on the natural notes of a scale. We should also note that a strange sounding chord is not necessarily a chromatic chord if it has no chromatic note in its written form. A strange chord is simply a chord constructed in disregard of the classical rules for building diatonic triads and sevenths in a given period of European tonal music history.

Ex. 13



In Ex. 13, the second chord in bar two is a strange chord, while the last chord in bar three is a chromatic chord. Chromatic notes and chords give heightened harmonic sonority to the sounds and moods of a composition when properly introduced and resolved. Chromatic notes and chords could also be used in ways that give the feeling that the music is changing into another key.

STEP II *Modulation*

Modulation refers to the process of changing to a new key in a piece of music that is moving in an established or home key. Change implies an unusual or non-normal or new state of being. So it is that, when a change of key is occurring in music, we get a feeling of unsettledness or disquiet. When the change of key is completed, and the music settles down in the new key, we become accustomed to it and accept the new mode of sound or the new key as "normal". Some changes of key are easily accommodated as psychically agreeable, especially when we

have been primed to receive them. Such mild changes are modulations to what are categorized as **related keys**. Related keys are modulations from a key to its dominant, subdominant or the relative major/minor keys. The following are examples of modulations to related keys:

- C major to G major is a modulation to the dominant key
- C major to F major is a modulation to the subdominant key
- C major to A minor is a modulation to the relative minor key
- C minor to G minor is a modulation to the dominant key
- C minor to F minor is a modulation to the subdominant key
- C minor to E♭ major is a modulation to the relative major key

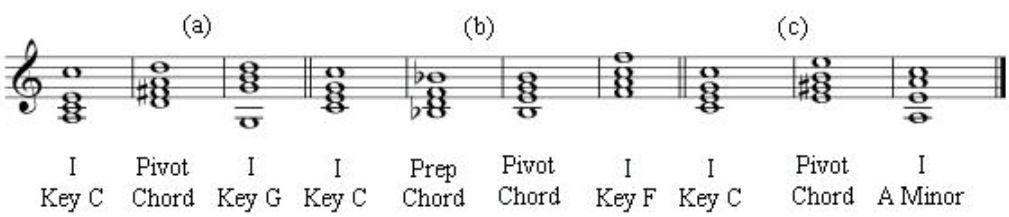
Other changes of key are considered progressively more startling or harsh. That is when there is a modulation to an unrelated or remote key. **Pivotal** chords, that is, chords that belong to the old key as well as the new key to which a piece is moving are ordinarily used to prepare for a modulation. An abrupt modulation to a remote key jolts a psychical state of being. A remote key can, however, be approached with a series of quick transient modulations that move through a number of related keys. For instance, a modulation from G major (one sharp) to E major (four sharps) is a remote modulation. But it could be approached through intermediary related keys, each of which has to be established briefly before being moved away from. The series of modulations could move through: G to D major to A major to E major. If we approach the modulation directly, i.e. G major straight to E major, we will suddenly introduce a disturbing number of chromatic notes in the pivot chords. A composer may, of course, have a justifiable reason to effect a direct and drastic modulation to a remote key for dramatic or other effect.

A modulation from a major key to a minor key on the same tonic, or vice versa, is a distant modulation. For instance, F major has only one flat while F minor has four flats. To move a piece of music from F major to F minor would take us through five stages of normal key changes if we are aiming for a smooth transition:

- F major to D minor to G minor to C minor to F minor; or
- F major to B♭ major to E♭ major to A♭ major to F minor.

We can achieve a modulation to a related key by raising the subdominant or lowering the leading note of the scale notes of an on-going melody. We can introduce such a raised note as a chromatic note in the normal II chord of the on-going key, thus making it the dominant chord of the new key, which we can sound thereafter (Ex. 14a). The introduction of an appropriate chord on the lowered seventh degree could make it a step to the V chord of the new key, the subdominant (Ex. 14b). The III chord with a raised third can be used as a dominant of the new related minor key (Ex. 14c).

Ex. 14



In any of the above modulations, only one chromatic note, which naturally belongs to the key signature of the new key, needs to be introduced.

Modulation is a device for extending or developing a piece. It introduces a fresh sound spectrum to an on-going piece when judiciously and properly applied. Note that it is the practice to establish the old key with a defined cadence before introducing the pivot chord/s, followed by the Tonic chord of a new key. The new key will, in turn, be immediately established with a perfect cadential progression.

STEP III *Transposition*

Transposition principally is a written music technique, and involves the practice of shifting a melody or the body of a piece of music up or down to a new key. We may find that a written piece of music is too high or low for the voice/s attempting to perform it in its original key. The entire composition can then be brought within the vocal tessitura of the performer/s. Such a transfer of range involves performing in a new key. For instance, if we shift a piece in key D up by one full tone, it will be transposed to the key of E. If we shift it two steps down by a major third it will be transposed down by a major third to the key of B♭. There will be no change in the content and sound of the music, apart from that it will be sounding in a lower register. All that is involved in writing or playing it on an instrument is to move every note of the piece up by an interval of a full tone, or down by an interval of a major third in either instance. In doing so we must observe the corresponding changes in the quality of the notes by the use of accidentals where applicable or by writing the new key signature, which will automatically take care of all corresponding changes in the scale notes of the transposed piece. Thus transposition occurs in a performance when a performer steps a piece of music up or down to a new key without bothering about modulating. It is an acceptable and effective presentational device, especially for short pieces that are repeated.

Transposition also occurs when a written piece for one instrument is given to an instrument that plays in a different key. For instance, the flute plays in what is called the *concert* key, while the more conventional trumpet is a B♭ instrument. If we want the trumpet to play a flute melody that is in key C, we will transpose the melody a full tone down to the key of B♭. Or if a trumpet piece in key G is given to the flute, it will have to be transposed a whole tone up so that the flute will play it in key A. Thus the flute and trumpet will play the same melody in different keys but sound the same – in unison.

STEP IV *Shifting pitches*

We do find that modulation is not common in the indigenous music of Africa, although it is found in some cultures. What is more common is that a piece of music may start in one key and end in another, especially in unaccompanied choral music – a cappella singing. A shift of key in the course of a performance could occur as a result of excitement, an uncomfortable register, or other extraneous factors during a particular performance. Usually the performers and audience do not regard such a key shift as a fault. In indigenous performance practices, if a piece of music were pitched too high or too low, the singers would

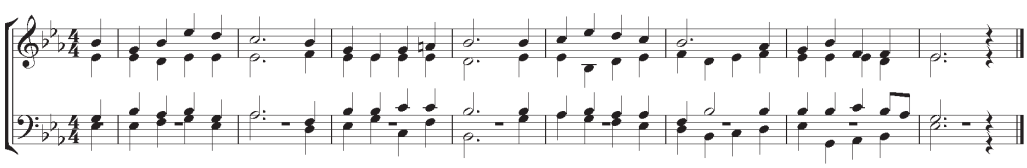
not necessarily stop and complain. They adjust naturally to a comfortable starting pitch. A conscious transposition could occur immediately or at an appropriate point in the progress of the performance. Any capable participant, not necessarily the soloist or song leader who started the piece, is free to lower or raise the starting pitch in a strong voice. It is only human, and there is no loss of face or quality as such. But where there are pitched or toned instruments, the singer/s will take the starting pitch from the instruments. In most instances when a performer or soloist is not performing to expectation, it is normal for a member of the group, or even an acceptable spectator who feels more capable, to take over the part without any formalities or stopping the on-going performance. Thus, technically, shifting of keys results in the transposition of a whole body of music during a performance. But not being conceived as a transposition, the design and intention of key shifts are more for human convenience than for aesthetic or technical effect.

STEP V *Activities*

- Analyse the hymn tunes in Ex. 15 and 16 separately. Note the original key. Find out where a modulation has occurred, and to what key. What is the relationship between the original key and the brief modulation? In what key does the piece end?
- Conduct library research and list the instruments of the European classical symphony orchestra. Which of them are in concert key? In what keys are the other instruments known as transposing instruments? If a concert instrument is playing a piece in the key of F, in what key would each of the following instruments play the same piece: B♭ clarinet, oboe, horn in F, alto saxophone, tenor saxophone?
- Transpose Ex. 15 to the key of G.
- Create and write down an original 8-bar melody in the key of D. The melody should carry the sign of modulating to the key of A in bar 4 but will continue and end in the original key. Plot the chords and harmonize your melody.

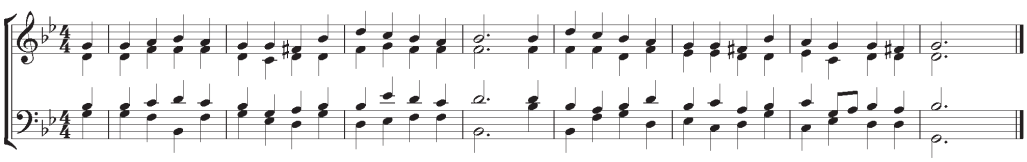
Ex. 15

A&M 327 Eden 6666 O.M.Feilden



Ex. 16

A&M 334 Windsor - C.M. W. Damon



Hints on original composition and arrangement

TOPIC 1 Original composition

STEP I

Everybody who studies music in the modern African literate environment does not need to become a composer. In fact, only a few who have the aptitude or inclination for creating tunes and manipulating them into larger forms can become modern African classical composers. They must, however, first acquire the technique of musical architecturing called composition and arrangement.

Those who do not have the aptitude but who are otherwise musically intelligent can pursue other areas of specialization in the music field. Some musicians have the competence and sensitivity to perform on instruments while others have exceptional singing voices. Such persons have their musical careers pointing towards specialization as performers. Performers are interpretative musicians who give life to the creative genius of composers. They make it possible for us to hear and appreciate music. As such they usually are the visible musicians.

It is possible that a musician has an intellectual turn of mind, and perceives with analytical and objective insight the grammar and syntax of written music or the expressive subtleties of music as performed art. We depend on the analytical minds of such theoretical musicians for historical, musicological and socio-cultural documentation of the features and circumstances of musical sonic facts in contemporary and indigenous settings. They write books and articles that help other musicians as well as the general public to understand the nature and value of music as an artistic expression that edifies the human person as well as services human systems. These music theorists, researchers and analysts can specialize variously as musicologists (analysts and critics of written music) and ethnomusicologists (researchers and analysts of indigenous musical sound and music in society – indigenous or modern). They are collectively referred to as music scholars. However, every competent African musician needs an ethnomusicological perspective for whatever area of specialization in music if she or he is to be of essence as a modern African musical arts practitioner. Furthermore, her or his sources for a meaningful and relevant contribution to African or global music discourse and practice are the, so far, largely non-documented authoritative knowledge of the indigenous musical arts system.

Some other musicians may not necessarily have the flair for any of the above. They may rather have cognitive insight into what music is and does, as well as possess the natural

attributes to communicate what they know to others. They are the gifted musicians who teach creative, practical and scholarly musicians in modern classroom situations. They are the music educators. But a person cannot teach what she or he does not know. Therefore, knowing the music she/he has to teach is the primary qualification of a true music educator. Every competent music teacher needs sound, general music knowledge. Specialized music knowledge is a further qualification for any one who aspires to teach music in colleges, universities and conservatories.

There are other specialized areas of professional musicianship, especially the modern, applied music specializations such as music therapy, music psychology, music drama, music instrument technology, etc., which are offshoots of the basic specializations identified above. The issue of specialization does not arise until one has acquired some foundation in general musical arts knowledge. Such a foundation calls for a competent knowledge of the conformation of musical sound, mechanics of sound production, deployment of the musical arts to human and societal issues, also the technique of musical arts theatre production. Hence our purpose here is not to make people composers, rather to enable a music student to have some experience of how the properties and elements of musical sound are structured together to produce an original composition or arrangement of appreciable quality and technical discipline.

When we set out to fabricate something in the nature and style of an existing model we must first of all strip the model down to its constituting components. The process of reducing to the basic units helps us understand how the components relate and fit together in the first instance. The knowledge will then be our guide and reference for acquiring the competence to construct our own versions of a model, as well as invent original creations. We have been concerned, primarily, with giving some basic insight into the nature, process and possibilities of musical creativity in Units 101 to 301 of this series on the *Contemporary study of musical arts*. We have also explained some elements of musical compositions. The objective of all we have done so far is to guide the student to create a finished, humanly fabricated product called a musical composition. While we practice composition, we bear in mind that the ultimate goal in musical pursuits is the production of musical sound acceptable to a target audience. That is, music that would make psychically tolerable listening, meaning and sense to intended human consumers.

Although we are providing some guidelines on technique that could assist in composition exercises, it is important to note that some of the best compositions are the results of intuitive processes. The discussion below could be of additional help in methodological approaches to written compositions.

STEP II *Setting sentences in a local language to melodies for voice or any other available toned instrument*

We have already discussed various melodic forms in Vol. 1, Module 101, Unit 2, Topic 2. The exercises in melodic composition should conform to any of the forms. We know that many African languages are tonal. For tonal languages the following procedure should be adopted in composing songs:

- Students will be given a sentence in the local language. Say the sentence to yourself, articulating the tones and syllables with extra distinctness. Use diacritical signs and/or dashes to mark the high, low and medium tones of the syllables as applicable. Such markings will form the bases for the contour of your melody, i.e. the rise and fall of melodic motion.
- In articulating the syllables, exaggerate the speech rhythm. Such an exercise will help you put down tentative rhythmic patterns for the words and/or phrases in the sentence purely on the basis of their inherent rhythmic sense. At the same time mark the strong and weak stresses in the rhythm of the verbal sentence.
- When you have carried out the above directions as best as you can, you should be able to determine a fitting time signature for the melody.
- If the sentence is long, it may help to break it up into phrase units. This will indicate a likely melodic form.
- Plot the number of bars, bearing in mind that music by nature has form, which emphasizes balance. It is more usual for melodic phrases to give a feeling of balance when they are constructed in even groups of pulses, i.e. in even numbers of bars. But this is not a hard and fast rule, especially when one has acquired the skill for intuitive melodic composition. If the melodic form you have opted for has a balanced antecedent and consequent phrase structure you may find that it may be necessary for the last note/syllable of both the antecedent and consequent phrase to be held for as long as a bar each in order to enhance, not only a feeling of balance in the nature of a melody, but also the feelings of cadences or closure. However, the nature of the material will guide your decision making in matters of structure. On the other hand you may find, in solo and chorus structures, that, although the total length of the melodic statement may yield an even number of bars, the solo and the chorus sections may not necessarily have equal lengths in the melodic span. Depending on the structural feature of the solo and chorus form recommended by the sentence, one section might last longer than the other. However, if you adopt the proper responsorial structure, then the solo statement will be balanced in length by the chorus response, just as in the antecedent and consequent phrasal structure. If the textual statement that is given is short, you may end up with a single but complete phrase theme.
- Proceed to sing a melody to the text in accordance with whatever melodic structure you have adopted, and guided by the nature of the given verbal text. Stick as closely as possible to the tonal, rhythmic and other structural features of the text that you have analyzed. Bear in mind, however, that you as a composer can take judicious artistic and aesthetic liberties with the tone levels and rhythm of a spoken text in order to make musical sense. In other words, aim to produce a logical musical creation, as well as derive a tuneful melody. Your melody should have a restful ending. That is, it has to progress logically to a defined closure. Otherwise it may still be an unfinished melody by the time you have exhausted the words and syllables of the text.
- At this stage of learning to compose you should avoid a contrived ending such as using syllabizing for filling in and other unnecessary melismatic notes, which will give the impression of compensating for a shortfall in your unplanned setting of

text to melody. If any melisma or filling-in syllables are called for, this has to be logically structured into the body of the melody before the last syllable. Usually exercises aimed at imparting discipline in setting text to music should not encourage excessive melisma. The meaning of a text, especially in tonal languages, must not be unduly obscured or compromised by whatever aesthetic liberties you take. An African cultural audience is very keen on the sense of a local language text while simultaneously cherishing the tunefulness of a melody. So strive for a balance between textual sense and melodic beauty.

- Whether or not you choose a key will depend on whether the scale system of your musical cultural area is diatonic. But as a further exercise in melodic writing you may be required to set the same text to suit a diatonic melodic culture only, in addition to the exercise in your own cultural melodic tradition with all that it commands. When setting a text to melody, you may bear in mind a standard indigenous music instrument by which it could be reproduced or accompanied. Use the notes that are available on the instrument, which should technically incorporate the tonal features of your tonal language.
- It is important that every student should sing her/his composition for class appreciation and criticism.
- Using varied textual statements, do as many exercises as possible in the class, or as assignments to be done at home.

STEP III *Composing melodies for available melody instruments*

It may be necessary to give a text that will form a foundation for the melodic structure. We know that tunes on certain melody instruments technically are not instrumental melodies. They rather comprise transformations or direct transfer of vocal melodies. Where a text is given, it could be relied upon as a guide to the choice of the time signature, melodic structure and length. Otherwise, it will be necessary to provide the students with specifications on these for individual exercises in writing instrumental melodies.

Bear in mind the tonal scheme and range, as well as the stylistic technicalities of sound production on the instrument, when composing melodies for the available music instruments. It would be musically senseless, for instance, to write long held notes for an instrument with rapid sound decay such as the traditional xylophone or the tuned drum row. The rhythmic character of your composition must suit the character of the sound production and sound decay on the given instrument.

An instrumental melody for a given instrument may not necessarily be reproduced on just every other instrument without modification. This may be necessitated by the differences in the range of notes, as well as the ability to sustain sounds. The movement of hands and other technicalities of sound production and manipulation on various instruments could also necessitate modification. Furthermore, the character and quality of sound varies between instruments. For example, a melody written for a plucked string instrument would not necessarily be suitable for, or sound quite the same on, a bowed string instrument of the same melodic range, whereas it might be suitable and aesthetically satisfying if

reproduced on a struck, tuned drum row or xylophone of the same tonal scheme and range. A bowed string instrument sustains sound while a plucked or struck version produces staccato effect. Different instruments call for different styles and characters of melodic writing. Before you start composing for an available instrument there must be a full discussion and understanding of its sonic peculiarities and melodic possibilities. You should also be conversant with the technicalities of fingering or hand movements, as well as other features of sound production on the instrument. Your melody for an available melody instrument will reflect all of the above hints.

It must be noted, nevertheless, that it is possible, and an art, to transform or restructure the same melody for different instruments.

In proceeding to compose a melodic theme for an available music instrument, take the following steps:

Your melody must be based on the available number and organization of notes on the instrument: Range of notes, melodic intervals between them, and the possibilities of technical reproduction on the instrument. There may, for instance, be stepwise pitch movements, i.e. melodic movements to adjacent notes on an instrument that are technically impracticable because of the playing technique, and must be avoided.

Having chosen or been given a time signature, the character of the rhythmic framework that will carry the pitches of your melody must be guided by the rate of sound decay on the instrument, as much as by other aesthetic aspirations that you may conceive for your melody.

Determine the length and formal structure of your melodic theme, if not specified, in such a way that the melody will have a beginning, an intermediate point of rest that may or may not occur in the middle, and an end that will be characterized by a full closure/rest or in the words of an indigenous composer a “full stop”! A single-phrase theme will, of course, not have a middle or intermediate point of rest.

Sing your melody using onomatopoeic or other syllabic/vocal expressions associated with the character of sound produced on the instrument. Otherwise, hum or whistle the melody you have created. Since the instrument is available, a skilled performer who can read music, if also available, should perform the melodies for class appraisal.

Where no melody instrument as such is available, the class will discuss a popular melody instrument indigenous or foreign to the culture. Students will then compose melodies for it.

This exercise should be repeated for as many instruments as possible. A couple of melodies should be attempted for any particular instrument in class exercises or as an assignment to be done at home.

STEP IV *Extending melodies*

The exercises in Steps I and II dealt with the formulation of themes and tunes that have complete, independent existence. We shall now go a step further to use these themes or new ones for exercises in melodic development.

Melodic development should result in complete musical pieces for stanza setting or for larger compositions in any through-composed form and conception. In melodic development it is always important to state the theme in full at the beginning. It may become desirable, especially in longer compositions that involve the introduction of secondary themes or other extension devices, to restate the opening theme by which the composition is recognized at the end. It gives a sense of unity and coherence, or homecoming, to an exercise in melodic development.

A text with many lines, which should not consist of more than sixteen bars, could be given for a composite piece of stanza setting or extended responsorial composition. A contrasting or complementary melodic statement may be all that is required to balance the principal theme. A contrasting melody will not sound like the principal, apart from being in the same key; whereas a complementary melody will sound similar to the principal with some modifications, especially in the final cadence. A complementary melody could start with the same phrase as the principal but end differently. It could start differently and end with the same phrase as the principal. It could also use the same rhythmic framework but be given new melodic superstructure. Or it may provide a new rhythmic treatment to the same pitch movement of the principal.

If you are dealing with indigenous texts in tonal languages, either for stanza or responsorial settings, you will observe that there may be a need to continue modifying the internal structures (tonal and rhythmic) of your principal and secondary melodic statements. This will be necessitated by the need to accommodate the tones and rhythms essential to the meaning and aesthetics of subsequent lines of texts. You are now dealing with the internal variation technique that is a primary indigenous African developmental device. Appreciation focuses on the communication of the meaning of text and/or story line in text-borne compositions. Once there is a catchy tune to carry the text, not much critical or analytical attention needs to be devoted to the profoundness of the purely musical elaborations of a theme. Text thus dictates the nature of developmental exercises that sustain the interest of the culture audience. The resulting artistic-aesthetic embellishments become subsidiary indices of appreciation.

In instrumental music, however, the creative ingenuity exhibited in developing a piece becomes the focus of appreciation. If the internal restructuring of a theme becomes too drastic, an altogether new melody may result. The essential sound of a melody should never be lost in the internal variations technique of developing a theme. For your own exercises, develop given melodies for available or specified music instruments into extended compositions using the internal variation device. Note that in this technique the overall length of the extended composition will be an exact multiple, in terms of bars, of the length of the fundamental tune.

The internal variation device is not always used in melodic development. As a purely melodic exercise, it is possible to take creative excursions with a phrase or a shorter fragment of the theme. The phrase or fragment could be repeated at pitch or sequentially. It could be extended into infinite melodic fancies lasting as many bars of the exercise as it flows naturally. For purposes of unity, however, it is important that recognizable features of the principal theme will be occasionally structured into any external developmental treatment. The development should be resolved on a restatement of the principal theme or a portion of it.

Depending on the length of the exercise on thematic development, a secondary theme or themes may be introduced and developed as well. An enterprising composer could try the introduction of themes in contrasting rhythmic or melodic character without losing sight of the potentialities of the instrument or voice. Always exploit the possibilities of fascinating rhythmic patterns for developmental structures. If you are working in the European classical key system, it is better to introduce a secondary theme in a contrasting but related key. Note that an external developmental exercise must not be a wild and aimless affair. There must be structural logic, formal balance and thematic direction in external development. Ability to demonstrate craftsmanship and coherence makes a skilful exercise whereas a senseless juxtaposition of notes and rhythmic patterns could have little musical interest, and will not exhibit structural or formal logic.

For exercise in extended vocal compositions that use externalized developmental devices it is recommended that the text be a story or an account in prose that is not in stanza form. Having composed the principal melody or theme, you will now be required to take each sentence or phrase or word of the text, and set it to music, using melodic elements of the principal. Introduce related melodic material of contrasting themes as already recommended. Note that the meaning and mood of a sentence may suggest the character of musical setting you give it in the context of the entire piece. If, for instance, a new textual material has an idea that contrasts with what went before, then give it a contrasting melodic character. After a full treatment of new melodic material, bring back the principal theme or a significant portion of it to maintain unity while highlighting contrast. Ability to handle texts in prose will be advantageous in composing for musical drama theatre – setting dialogues to music in operas, musicals or opera-drama. The discussions have so far concentrated on the isolated development of melodic themes. Should the compositional activity be for an ensemble, what is happening in the other parts will further determine the structural features of the internal or external development.

In this Step we have in mind texts in the local language. If it is necessary to work with texts in English or French, the procedure should start with scanning the text, especially if it is in a poetic form. Scansion will help with determining the metric structure and the appropriate time signature and stress points. You will afterwards be more concerned with the beauty of melodic flow than with the tones of the language, as is the case with texts in the local language. However, if the English or French text is in prose, the same approach as already recommended applies. Generally, remember that a smooth vocal line is something beautiful to listen to in its own aesthetic right. A composition should do credit to the technical and aesthetic potentialities of the singer's voice, even when we are concentrating on communicating the meaning of the text. Melodic interest should always, except in declamations, be the over-riding principle.

STEP V *Polyphonic composition for voices*

Exercises should start with composing for two voices, and then progress to three and more voices. In contemporary times, we have gender-differentiated as well as mixed schools and social organizations. It may not always be possible to get more vocal parts than the low and

the high voices of the same gender and generation. Ability to compose or arrange for two voices is needed in such situations. In any case, exercises for two voices will not be exclusive to human voices. Combinations could be of two human voices of the same or different gender and age, and may include available instruments of the same or different types for accompaniment. We can also compose and arrange for a combination of human and instrumental voices. We should note that two voices could imply two parts, that is, more than two performers grouped into two voice parts.

- As a polyphonic conception deriving from indigenous practices, one voice may start. Although it will be carrying the first theme we hear, this would not necessarily be the fundamental theme or make it the principal voice. In fact, it could be providing a repeated phrase as framework, an ostinato voice, on which the principal melody will freely flow. So the chances are that when the second voice enters, it could be the voice that carries the principal theme or, otherwise, a complementary melody that may or may not be a version of the first.
- Where the two voices are of different qualities as a result of gender, age, timbre, material or size, such a difference will already recommend the nature of the themes. In such an instance, there already is aesthetic interest if the second voice should initially repeat the theme of the first voice in extensive overlapping responsorial structures. Where, on the other hand, the two voices have identical timbres, the emphasis will be on musical characterization to distinguish the two parts in a polyphonic conception.
- The same text could be used in the two parts. Imitative polyphony may be appropriate, depending on the nature of the text, especially at the beginning of the composition, or at the beginning of the setting of every line of text.
- In two-part polyphony, whether for human or instrumental voices, each voice part should have some independence of melodic motion and rhythmic character; otherwise one would merely be harmonizing the other in a homophonic relationship. The two voices will relate through using the same text (composition for voices), deriving from a common theme or through having related themes. They could also relate structurally: overlaps, question-and-answer sections, and exchange of striking patterns, i.e. phrasal dialogues. They could occasionally sound together in unison or simultaneous homophonic relationship in accord with the harmonic intervals and progressions typical of the cultural area.
- Class exercises should not be too long. Emphasis should be on acquiring technical skill in composition and arrangement through individual exercises. The aim is not to produce masterpieces for public performances. Sixteen- to forty–eight-bar compositions would be ideal for exercises on technique and discipline in the use of materials. A student should be able to explain the techniques she/he has applied. This could be submitted as a short musicological analysis accompanying a composition or arrangement.
- When skill in two-part polyphonic writing has been developed, the exercise should move on to writing for three, and then four or more parts. In these exercises we are not emphasizing chordal rationalization of parts. In the indigenous compositional theory of most African cultural areas, linear, melodically independent, but matching

parts is the practice. Harmonic results become incidental and intuitive in accordance with the culture's normative harmonic idiom. As a matter of fact, harmonic results should be automatic where the compositional approach derives from cultural models. If one is, for instance, writing in the pentatonic scale of a culture, the harmonic results will be peculiar, deriving from the available intervals in the pentatonic mode.

- For our modern purposes it becomes necessary for exercises in composition to explore materials beyond the indigenous theoretical models. But discipline has to be acquired first of all through studying and composing within such familiar models. Those who have the creative flair, and a desire to become imaginative composers, would then proceed to extend and modernize indigenous principles with caution and integrity by judiciously integrating compositional idioms of other cultures, including the European classical.
- Classroom exercises in composition should be for the human voices and/or available instruments – melodic, melorhythmic or percussive. Polyphony in two or more parts can combine melody, melorhythm and percussion instruments. To pair any two of these kinds of instruments in a part could have a fascinating musical result. Percussive accompaniments equally could be added as extra effect in a polyphonic relationship between melody and melorhythm instruments. But if the percussive part develops a musical interest of its own with respect to independent rhythmic interest it immediately becomes an additional polyphonic voice.

STEP VI *Homophonic composition*

These exercises should be concerned with creating and/or harmonizing melodies in the classical hymn style or other indigenous hymnody already popular in a cultural area. It is recommended that compositional exercises should proceed from two-part homophony to three-part and, finally, to SATB (soprano, alto, tenor and bass). Compositions in the classical SATB style should conform to all the rules of European tonal harmony, which can be further studied in standard books on harmony. Compositions in indigenous hymnody styles should equally conform to the stylistic elements characteristic of the area style that may have evolved from the European SATB style. Performance of sample compositions should be opportunities for assessing conformity or calculated departure from the norm.

STEP VII *Evaluation project*

By the end of the year, a student should be able to produce a free composition project that should form part of her/his internal or external evaluation in the course. The composition project should demonstrate creative originality, as well as the student's grasp of the idioms of composition found in the local culture and other culture/s that were studied. A student should choose his/her own style, medium and combination of instruments/voices. The work should not have fewer than forty-eight bars, and not more than one hundred and twenty bars. Instructors could guide students in the choice and use of materials. But the actual

composition should be the independent creative effort of the student who may be required to analyze, explain and defend her/his techniques.

TOPIC 2 Transcription and arrangement

STEP I

Transcription is a necessary skill that every music student in Africa must acquire, irrespective of her/his intended area of specialization. The literate musician in Africa will be required to work in Africa or with African resources, and give leadership in contemporary musical expressions deriving from her/his cultural roots and models. The musician therefore needs to be able to hear music, reproduce it correctly, and permanently document the version heard in written form. It is only when she/he is able to do so that she/he can theorize an architectonic design for its compositional transformations, and undertake arrangements in any form for presentation to a contemporary cosmopolitan audience. Otherwise, when it is a matter of creating and producing indigenous music by rote, the literate musician may never surpass the indigenous experts. If merely reproducing indigenous prototypes or ideational norms are all a literacy-trained musician can accomplish, she/he might as well rely on the indigenous experts. We need skill in transposition, and an imaginative creative industry in order to be capable of extending the range of indigenous compositional idioms and mediums. In doing so, competence should be demonstrated in adapting some extraneous cultural compositional elements as well as giving modern vision to the scope and content of indigenous music theory.

STEP II

An indigenous song or tune will be reproduced in class. Every student must transcribe it independently, using the procedure already recommended in Volume 1, Module 102, Unit 3 if she/he is as yet not competent. Transcriptions will be checked for accuracy.

STEP III

Arrange the tune for any ensemble combination recommended by the instructor. Note that the arrangement of a tune is a creative process that relies on some of the techniques of the original composition of a piece. An arrangement of a four-bar tune could result in a forty-eight-bar piece of music, for instance. Arrangement is an exercise intended to re-create the form and texture of an existing piece of music or a melody for another preferred medium or instruments/voices. It could result in the simplification, reduction or elaboration of an existing piece. Exercises in arrangement should aim to adapt a known composition for immediate performance by available voices and instruments. Where no music instruments are available, exercises in arrangement of transcribed tunes should be for any combination of

human voices with or without simple accompaniments such as hand clapping, feet stamping and any other suitable percussive effect on the human body.

STEP IV

Introduce other available simple and short music scores to be arranged for the available performance medium and ensemble, after experience has been gained in arranging transcribed tunes.

STEP V *Evaluation project*

As an alternative to Topic I, Step VII, any student may prefer to collect and transcribe about four indigenous tunes/songs. She/he should structure and arrange them into a piece for an approved ensemble of her/his choice. The other criteria for evaluation introduced in Topic I, Step VII will apply.

TOPIC 3 Open-ended composition

STEP I

Africa has a strong and fascinating tradition of performance-composition. Performance-composition by its nature and demands is a great test of creative imagination and spontaneity. It demands spontaneous decision-making processes in composition, and relies on a known situational framework to interpret contingent occurrences. If an error occurs, it cannot be recalled because live performance of music, particularly in the performance-composition tradition, is a transient artistic process. Where indigenous mother instruments are available in a culture, budding composers are encouraged to specialize as performers on such instruments over a period of time through apprenticeship to the indigenous experts. We have emphasized that a learning approach on any indigenous instrument must combine an oral and a literary process such that exercises in performance-composition, which entail extemporization/improvisation, should be easy as soon as skill and fluency are acquired in playing a mother instrument.

STEP II

Students are to be provided with themes for performance-composition. A theme must be suited to the melodic, melorhythmic and technical demands of an instrument. For the exercise, assemble an appropriate accompaniment ensemble to provide the textural-structural framework for composing the assigned theme. Note that an accompaniment framework is the foundation in the performance-composition practice that establishes the character of a piece. The performance-composer is thus at liberty to explore and demonstrate creative genius in painting and weaving spontaneous solo elaborations on a theme in a manner that

communicates her/his sonic interpretations of what is transpiring in the context of an event. Usually, when the same theme is elaborated on a number of occasions in the same context it acquires a standard format. Such a performance format becomes the recognizable model – a reference – for every fresh re-composition in every performance session by the same or other artistes. It must be borne in mind that, in a performance session, musically extraneous factors in a context inform creative process. So also would the performance composer's state of being at the performance moment.

STEP II

A student could opt for performance-composition as an alternative to a composition project or the other literary projects recommended in Topic I, Step VIII, and Topic 2, Step V. Such a student should first compose the accompaniment framework for her/his spontaneous creative exercise. The presentation should last some ten minutes. Where a tape recorder is available, the student should record about three other sessions of her/his performance-composition on the given theme prior to the final session for a jury of assessors. The recordings will show the progressive versions of spontaneously composing with the theme before the final live concert for jury assessment. A tape recording of an authenticated performance-composition before a live audience could be submitted for an external examination in lieu of a live performance.

MODULE 302
Factors of music appreciation

UNIT 1 – CREATIVE LISTENING 33
TOPIC 1 More exercises in matching melodies 33
TOPIC 2 Improvising/extemporizing on a shared fundamental melody – the unilinear ensemble structure 34

UNIT 2 – ANALYTICAL PERCEPTION III 36
TOPIC 1 Aural reproduction and analysis – rhythm patterns 36
TOPIC 2 Aural reproduction and analysis – melorhythmic statements 40
TOPIC 3 Aural reproduction and analysis – melodies 40
TOPIC 4 Aural reproduction and analysis – identifying intervals 41
TOPIC 5 Hearing, spelling and identifying chords 41

UNIT 3 – TECHNICAL REPRODUCTION OF RECEIVED SOUND III 42
TOPIC 1 Hearing, reproducing and writing rhythm statements 42
TOPIC 2 Hearing, reproducing and writing melorhythmic statements 42
TOPIC 3 Hearing, reproducing and writing melodies 42
TOPIC 4 Hearing and writing intervals and chords 43
TOPIC 5 Transcription techniques for multiple voices 43

UNIT 4 – SETTING TEXTS TO MELODY 45
TOPIC 1 Composing with texts in local and foreign languages 45

Creative listening

TOPIC 1 More exercises in matching melodies

STEP I

For the best results in the application of creative reflexes, the tunes that are used for exercises should be unfamiliar to the class but indigenous. An oral exercise in producing harmoniously matching tunes between any two or three students needs to be repeated a couple of times without break. This would allow the matching voices the time to settle on a best effort. To participate effectively in these exercises one has to develop the ability to listen to other parts while composing one's own independent contribution.

STEP II

The class should first learn the tune to be matched in unison.

STEP III

The fundamental melody should now be assigned to a voice or an instrument. Individuals should take turns providing compatible or complementary melodies to this fundamental such that the result conforms to the norms of part-singing in the culture area. This is an exercise that draws on a person's intuitive harmonic instincts. It is possible that the outcome of the exercise may not totally reflect indigenous harmony in African locations where the harmonic grammar of the hymn style, modern popular music and other European classical forms have formed the bulk of the students' musical experiences. What is important is developing the ability to spontaneously create a harmonic equivalent of a melodic gestalt.

It is expected that the cultural sonic references in such locations could be hybrid, i.e. a mixture of indigenous and extraneous standards of concordant musical sound. The exercise in matching melody will be deemed appropriate so long as the class does not express any dissatisfaction with the harmonic and melodic blending of the two or more melodies.

Where there is a text, the complementary melodies should use the same text. In doing so, bear in mind that, by the indigenous principles and techniques of complementary or compatible melodic setting, the matching melody may not necessarily use all the words of a text already framed by the fundamental melody. That is, since the meaning of the text is already conveyed by the fundamental melody, the matching melody could merely select and stress some key words or a phrase of the text in an independent melodic theme. A complementary melody quite often strives for rhythmic independence from the fundamental.

In such a procedure a common text becomes an element of unity between the harmonious melodic entities. A third complementary melodic line should be introduced as soon as two melodies become matched.

STEP IV

Add simple softly clapped or played rhythm patterns to accompany the voices. Add any available melorhythm instrument as yet another line of the musical texture complementing the melodic lines. Where a melody instrument is available and is not carrying the fundamental melody, it should provide another distinct matching melody. If there already is sufficient melodic interest in the on-gong voices, a florid musical instrument such as a flute or string instrument could contribute an obbligato line to the polyphonic texture.

TOPIC 2 Improvising/extemporizing on a shared fundamental melody – the unilinear ensemble structure

STEP I

Introduce a composite melody to be reproduced by the class.

STEP II

Divide the composite melody into its two or more constituent sections. Note that the sections do not necessarily need to be of equal length. The structure of a melody should suggest the most appropriate fragmentation. Allot the sections to groups of students. Reproduce the composite melody a couple of times as a guide for each group to contribute only its own section or fragment. Continue until the various sections achieve smooth successive entry in reproducing the melody.

STEP III

Choose a student from each of the groups that sang the sections of the melody to repeat the exercise. As soon as they can fluently contribute their individual parts to the shared fundamental melody, each contributor could begin to improvise or extemporize melodic, melorhythmic or rhythmic patterns for filling in where they normally are silent. Such filling in should be harmoniously appropriate. We should now have as many voices participating for the entire duration of the length of the fundamental melody as there are parts already singing various sections of it. The shared fundamental melody line will continue to emerge distinctly all the time if the exercise is successful. To emphasize this, each singer should

outline her/his section of the fundamental melody strongly, and then create the continuously changing fill-in patterns at a subdued dynamic level.

This exercise could be done with a combination of voices and instruments – melodic, melorhythmic or rhythmic. It is possible that a melody divided into four sections could be produced by three voices, in which case one voice contributes two sections at different points in the melodic time. Ordinarily, a melodic structure should recommend the number and timbre of voices that could be combined in a unilinear structure. It is important that each contributing voice or instrument has a distinct tone colour. For these exercises to become rewarding creative experiences, every participant has to concentrate on her/his part while at the same time listening attentively to what the other collaborators are doing. Since two or more voices sound at the same time, there is an intuitive chordal-harmonic dimension to the product. The resulting harmony must conform to the standard norms of concord and part relationship prevalent in the culture area.

Analytical perception III

TOPIC 1 Aural reproduction and analysis – rhythm patterns

STEP I

This is a continuation of the exercise in this Module, Unit and Topic in Volumes 1 and 2 of this series. Progressively more difficult exercises should be introduced and reproduced. An exercise would first be analyzed for form, rhythmic motifs and any striking rhythmic configurations. Also analyze for time signature, number of bars, etc.

STEP II

Proceed to introduce advanced exercises with varied rhythmic structures. The class should sing each onomatopoeically after analyzing it for the properties outlined above.

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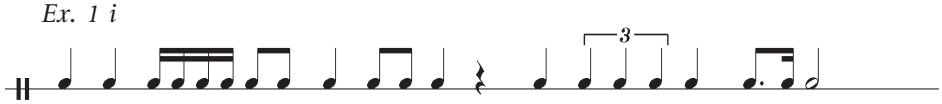

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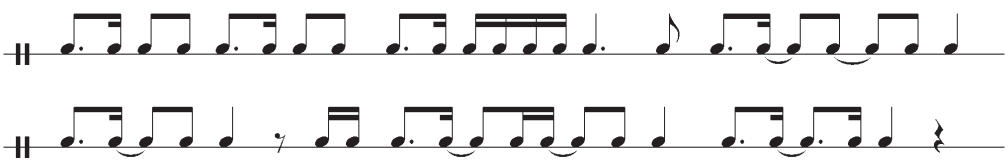

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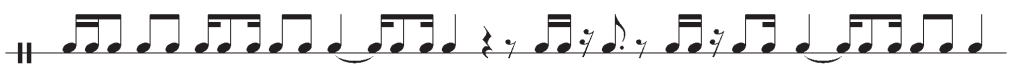

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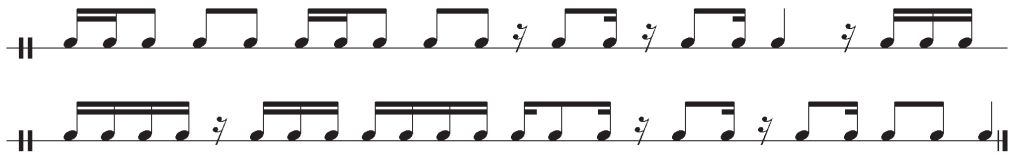

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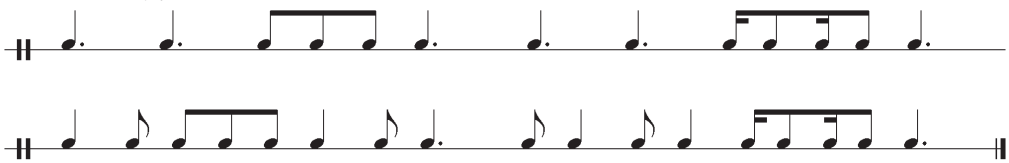

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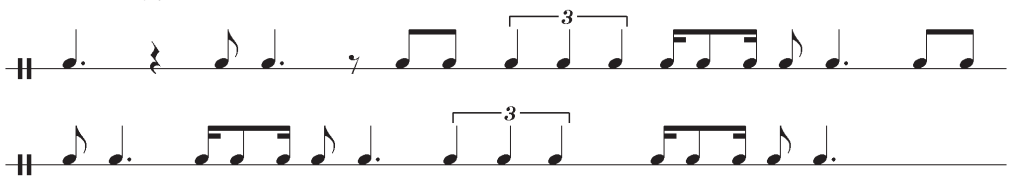

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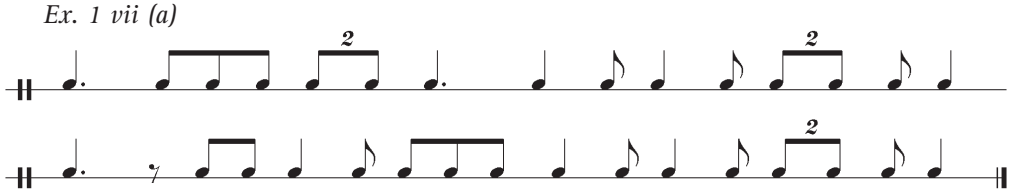

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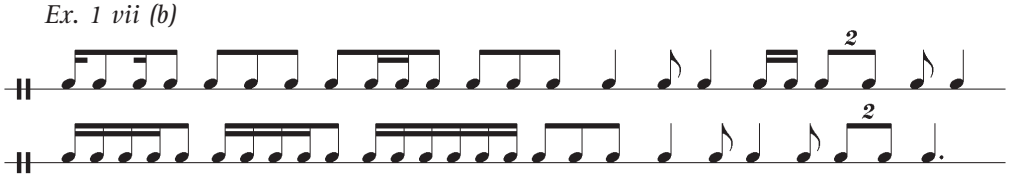

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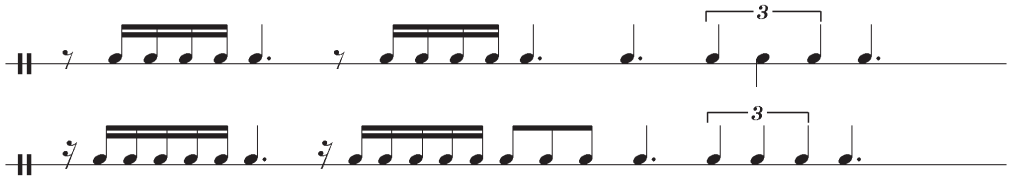

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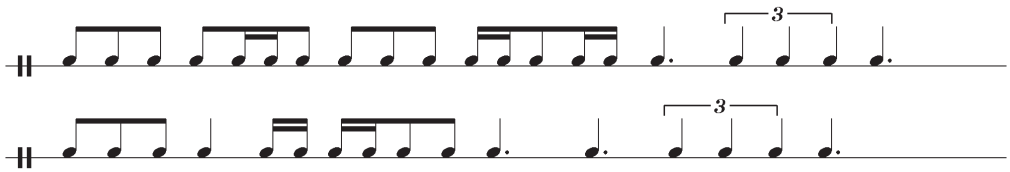

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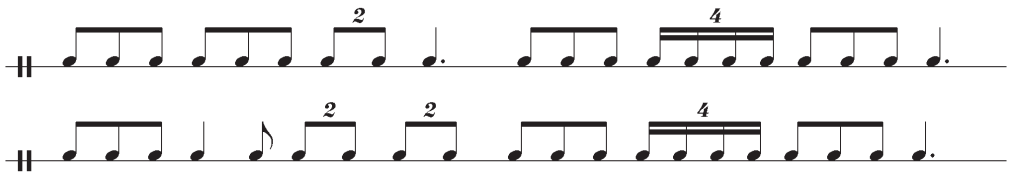

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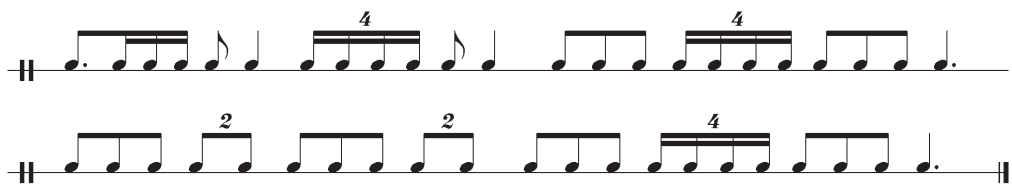
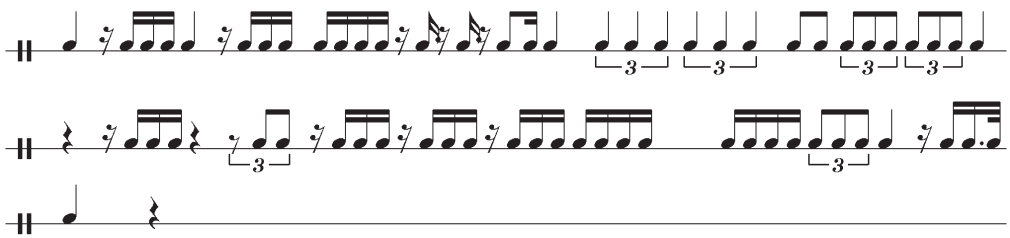


Ex. 1 x

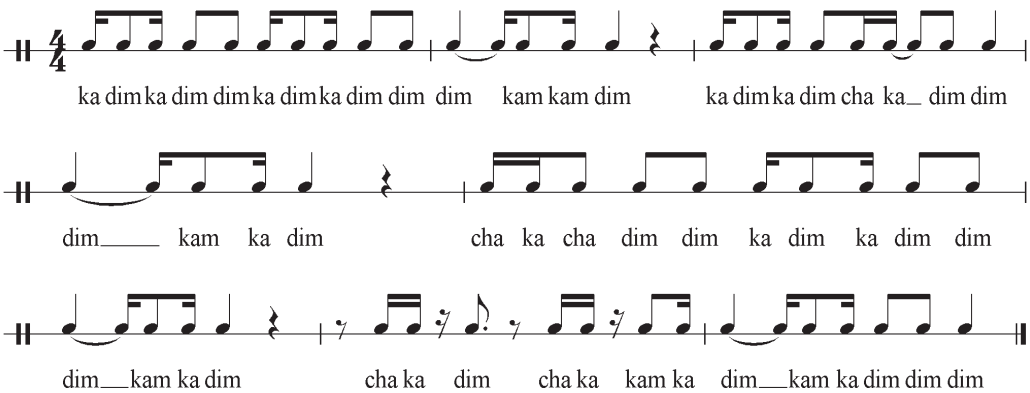


STEP III

Note that exercises iii to ix have a special feature in common. What is this special feature? Whenever you observe such a feature in indigenous music it makes the problem of transcription much easier. But you must watch out for possible variations even in instances of a

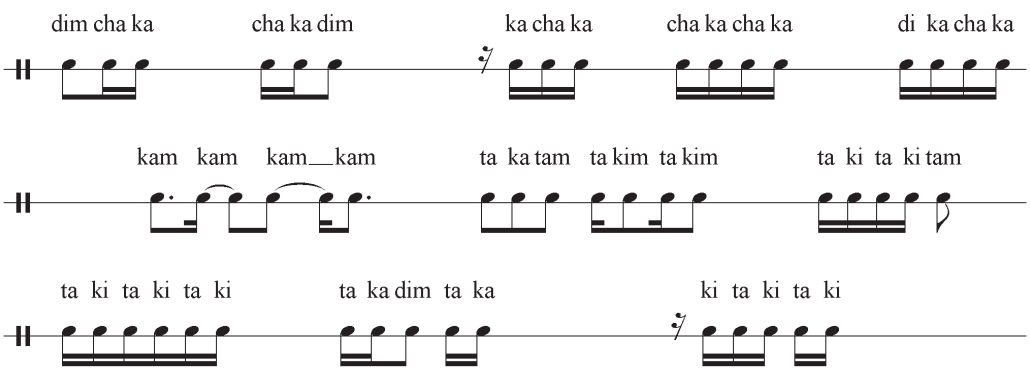
recurring, answering phrase. Identify the time signatures and determine the number of bars. Point out any special rhythmic features such as interposition of common and compound structures. It would be helpful if everybody attempted to sing the rhythms together. The emphasis is on instrumental singing or onomatopoeia, not using taa and laa syllables. Exercise iii could, for instance, be sung as follows:

Ex. 2



Start each exercise very slowly in order to capture the intricacy of each rhythmic statement. A very important aid to grasping the structural sense of the rhythmic statements is the regular marking of the main beats, that is, the pulse, with one foot. As soon as the full statement is mastered, increase tempo as much as possible, especially in Exercise 1, i to v, in order to appreciate the interest of the patterns as sung drum sounds. Choose your own vocables from the drum-singing models in your locality, or try the following vocables, which we recommend for singing some peculiar rhythm motifs:

Ex. 3



TOPIC 2 Aural reproduction and analysis – melorhythmic statements

STEP I

Play progressively more difficult phrases and statements on an available melorhythm instrument. Class reproduction of melorhythm phrases/statements should vocally simulate the timbres and tone levels of the instruments as closely as possible. After accurate vocal reproduction, proceed to analyze the statement.

STEP II

As soon as skills in vocal reproduction and analysis of statements played on the melorhythm instruments have been mastered, individual students should take turns to play the statements in Topic 1 on any available melorhythm instrument, using as many tone levels as possible to transform the rhythm patterns into melorhythmic tunes. The class should reproduce each statement that is played in full or sections.

STEP III

Attempt to transform the melorhythm statements into melodies by singing tunes with the patterns. Further exercises in creativity should include extemporizing students' own texts to the melodic statements so derived.

TOPIC 3 Aural reproduction and analysis – melodies

STEP I

Sing or play melodies for the class to reproduce without the text, if there is any. Proceed as in previous exercises to analyze the melody with respect to form, the structure of the component phrases or fragments, the intervallic structure (stepwise or leaping), the intervallic range, the key note/tonal centre, starting pitch, cadential progression, and any other significant compositional features that give the melody its distinct sound.

STEP II

New tonics/tonal centres will be given without need for sounding modulating chords. Reproduce the same melody without noticeable break in as many starting pitches as given.

TOPIC 4 Aural reproduction and analysis – identifying intervals

Use any available keyboard instruments to play various intervals of two notes. These should be identified numerically without first singing and calculating the distance between the component notes. By now, all the possible intervals within an octave on available keyboard instruments should easily be identified instantly.

TOPIC 5 Hearing, spelling and identifying chords

STEP I

For this exercise, keyboard instruments on which chords of three or four notes can be played are to be used. Two performers on an instrument such as the xylophone could work together to sound chords of three or four notes. On instruments with rapid decay of sound, compensate by sounding each chord, using the reverb or multiple rebound stroke technique.

When a chord is played, the class or individuals should sing the notes of the chord from the lowest to the highest. If there is initial difficulty in this exercise on identifying chords, first play a chord in a broken manner, and then play it as a block sound.

As a chord is spelt, the value of the intervals between adjacent notes should be determined with a view to identifying the chord by its quality – major triad, minor triad, dominant seventh, diminished seventh, etc. If this exercise is done with using a traditional instrument that is not in a diatonic scale, it should be necessary to sing the notes of a chord, identify the intervallic combination making up the three- or four-note chord without the necessity to give it a conventional qualitative name, especially if the structure does not conform to the European classical chord mode. Make up terms for identifying culturally unique chord sounds so produced. Avoid contriving indigenous musicological constructs to conform to European classical music theory. What is important and intellectually stimulating in the contemporary literate approach is to devise discursive modes for uniquely indigenous African music formulations.

If a problem is encountered in calculating and determining a chord by ear, the notes could be written down as a further aid to studying the qualities of the component intervals.

The ultimate aim of this exercise is that a chord, especially the more common European tonal music chords, should be recognized spontaneously by the sound spectrum without the need to spell or sing the intervallic structure.

STEP II

Move from chord types available on indigenous keyboard instruments to the European classical chords such as the major triads, minor triads, seventh chords, diminished chords, augmented chords, etc., where a piano or other European classical keyboard instrument is available.

Technical reproduction of received sound III

TOPIC 1 Hearing, reproducing and writing rhythm statements

Proceed as in Module 102, Unit 3, Topic 1 to do exercises involving advanced rhythmic patterns in all the indigenous and conventional time signatures, bearing in mind the techniques already recommended for the step by step transcription of a single line of music. For more advanced exercises, play the rhythm statements in Ex. 1 of this Module for transcription in class.

TOPIC 2 Hearing, reproducing and writing melorhythmic statements

Proceed as in Module 102, Unit 3, Topic 2, to do exercises involving advanced melorhythmic statements as well as short extemporizations on melorhythmic themes. It might be necessary to invite and guide an indigenous mother musician to play the statements or phrases for class exercises. After writing, members of the class should sing their transcriptions for the mother musician to approve both the accuracy of pattern and the manner of vocal interpretation. Lines should be drawn to accommodate the essential tone levels of the melorhythm instrument that are used. Use signs to indicate the sound effects of which the rhythm has been captured and transcribed. Explain the nature of the sound effects, and the technique of production. The written transcriptions should be graded for tonal and rhythmic accuracy.

TOPIC 3 Hearing, reproducing and writing melodies

Proceed as in Module 102, Unit 3, Topic 3 to reproduce vocally and to write standard melodies, indigenous as well as from written works.

TOPIC 4 Hearing and writing intervals and chords

STEP I

This is a continuation of the exercises recommended in Unit 2, Topics 4 and 5 of this Module. There will be no need to sing the intervals or spell the chords. The instructor should merely give the lower or upper note of an interval before playing it. Each member of the class should work silently and independently to identify and write down the second note, as well as the value of the interval.

STEP II

Give the key for exercises dealing with chords derived from the European classical scale. The aim of the exercise is for each student to identify a chord played, and construct, as well as name it, on paper. For purposes of uniformity in grading, the position on the stave of the lowest or highest sounding note of a chord could be given.

TOPIC 5 Transcription techniques for multiple voices

STEP I

In contemporary professional practice we are very likely to have a need to transcribe a music piece performed by more than one voice or instrument, or both. In fact, such a transcription is necessary for a factual analysis of the musicological features of the music recorded during field research.

Identify the number of instrumental/vocal lines constituting the texture of the piece, and the ensemble role of each. If a chorus of people is singing in unison this should constitute only one voice or line of musical texture. We must, however, make a note that the transcription is of a chorus, not a solo singer. There is a difference between the sound spectrum that is produced by a solo voice and that of a chorus singing in unison.

Also identify the timbre of the various instruments, and the ensemble roles in terms of pulse line, reiteration of a fixed answering phrase, solo or principal melody/melorhythm, phrasing referent role, etc. Find out whether any two or more instruments/voices are used in a unilinear structure, that is sharing a primary line of the texture of the piece.

STEP II

You need the discipline to concentrate on a particular line of the musical texture played on an instrument or sung. It is advisable to start with the pulse line and phrasing referent line where these are present. You may also start with the principal voice, depending on the nature of the piece. Once you are able to pick out and concentrate on a line of musical

texture by mentally pushing the others to the background, proceed to transcribe the part as in the exercises in transcription of rhythm and melorhythm statements or melodies as the case may be.

Transcribe only two or three repeats if the phrase/statement is repeated continually without variations. Then transcribe the pattern in those other sections where you need to relate it to what is happening in the other parts much later in the music. If it is a voice that is sharing a unilinear structure, transcribe the essential phrase or fragment that it performs and then a few sample variations. You can then mention, describe, or transcribe if you so wish, the filling-in patterns. For purposes of structural analysis, it is the fundamental lines of musical texture and their developments/extensions that are of primary importance.

STEP III

Every ensemble instrument should be transcribed on a separate stave – conventional or otherwise. Join the staves and align the patterns of all the parts to agree vertically. Insert bar lines to accord with the time signature of the piece. Put the instruments that are combined to produce a unilinear structure on adjacent staves, and use a bracket to link them at the beginning of the stave. If more than one time signature is structured to a unifying pulse pattern, the latter should be the reference for aligning the rhythmic structures of the various parts vertically, although this would be unlikely in indigenous music. Always check transcriptions for mathematical accuracy with reference to the time signature, where applicable.

STEP IV

The piece of music being transcribed has to be played back as many times as necessary or at the discretion of an instructor, especially in a test situation. If transcription is a class exercise, then the identification of textural lines and instruments/voices should be treated as a group exercise. The instructor should then call out the order in which the ensemble parts will be transcribed. It is advisable to always start a playback from the beginning of the piece so that students would follow the line being transcribed from the beginning to the appropriate bar or phrase being transcribed. Class exercises should not exceed twelve bars of a piece.

In longer transcriptions for projects in music analysis, it may not always be necessary to go as far back as the beginning during playback. Use the counter on the tape recorder to mark where you stop each time.

In fieldwork projects, extensive transcription of a long piece may not be necessary. Transcribe the opening section that should incorporate the basic materials used in the piece of music. Then move to sections that are of special analytical interest, that is, where something structurally new and interesting is happening. Then take the end of the piece. In a performance for a solo instrument with an accompaniment framework it is advisable to transcribe all of the solo part if it is not too long; while transcribing just enough bars of the accompaniment parts to establish the standard texture and any other changes in the accompaniment structures.

Setting texts to melody

TOPIC 1 Composing with texts in local and foreign languages

STEP I

This Unit supplements Module 301, Unit 2. Write down a sentence or two. The class should say the sentence a couple of times to grasp the natural rhythm of the text. For texts in indigenous languages, highlight the speech tones as they convey the meaning of the sentence.

STEP II

Each student should make up her/his own melody in class. The melody for texts in indigenous languages should reflect the rhythm and tone levels of the language in order not to sacrifice meaning to fanciful musical expediency as we have consistently cautioned. It will be observed that the melodies created by members of a class on a common text will invariably be different according to each creative personality. This reminds us that, even in tonal languages, text influences melody but does not constitute the only factor that determines the final outcome of a melody. However, composing a melody remains an intrinsically musical process that reflects the creative and cultural genius of the composer.

STEP III

Each student should write down her/his own melodic creation after working out the time signature and rhythmic framework. Choose a convenient key for writing. A convenient key is that which, for writing and mechanical reproduction, does not simultaneously involve too many flats or sharps in the key signature and too many ledger lines, depending on the melodic ambit. If the melody needs to be accompanied on a pitched instrument, a convenient key or starting pitch is that in which the range of the melody fits the natural tessitura of the singer that the composer has in mind – in this case, probably her/his own voice.

STEP IV

Sample compositions should be sung or played in class. The class should check the vocal or instrumental reproduction for accuracy of rhythm and tone level as it is quite possible for a person who is poor in transcription to make up a melody, write it down wrongly, and still

sing it correctly. It will take another competent performer to detect the difference between what the composer intended and what s/he has written down. For this reason it will always be useful to have a second competent person check the written version while it is being reproduced. Any errors in transcription should be corrected as one of the aims of this exercise is to give further training in transcribing musical sounds, whether original compositions or other heard sounds.

MODULE 303
Music instruments

UNIT 1 – TRADITIONAL ENSEMBLE TECHNIQUE 49
TOPIC 1 How music instruments relate in an ensemble 49
TOPIC 2 Practical ensemble experience as a learning process 57

TRADITIONAL ENSEMBLE TECHNIQUE

TOPIC 1 How music instruments relate in an ensemble

STEP I

A mother instrument has tones or pitches that can be manipulated in a performance for musical objectives or to command non-musical contextual activities. These include taking solo parts and directing other instruments in an ensemble. It also is responsible for determining the formal outcome of every occasion of performance by structuring or interpreting the contextual activities within the recognizable but flexible-elastic event format for which a music type has been instituted in the first instance. The mother instrument is used equally to communicate to and discuss with members of the immediate audience who understand drum language techniques, as well as to send coded messages to the community at large. The person who plays a mother instrument is identified as a mother musician. A mother musician in the African indigenous conceptualization could be a man or a woman who is expected to possess the following capabilities:

- Exceptional expertise as a performer on the instrument as well as communal recognition as a specialized exponent of the meaning of the type of event music. As such, s/he has to be a proficient performer-composer, that is, a spontaneous composer.
- In-depth knowledge of the nature, structural features and scenario of the event for which the musical arts type that s/he interprets is the primary event music. Usually a mother musician emerges and is acclaimed in the context of the event for which her/his music is institutional. The mother musician then applies the various prescribed formal-structural features of the event music to accompany, pace and conduct the normative programmes of the event, as well as contingent incidents.
- She/he must be a competent performer on the other accompaniment instruments of the ensemble. This enables her/him to detect and correct errors, assign accompaniment themes to instruments of the ensemble where necessary for new compositions, and assess new artistes being recruited into the group. Where she/he is not a performer on any of the instruments, she/he should at least be cognizant of its musical and technical possibilities to be able to assign an ensemble part to it.
- She/he must possess leadership qualities. The mother musician is the artistic as well as social leader of the ensemble or group. Her/his duties, apart from recruiting new or temporary artistes, include negotiating engagements, fixing rehearsals where necessary, sharing income, maintaining discipline in the group, and assigning jobs and other organizational responsibilities to other members. She/he could also have the responsibility of procuring, repairing and safekeeping of the instruments of the group that are not owned by the individual performers.

- She/he has knowledge of the prominent members of her/his community with whom she/he may interact as customarily appropriate in the context of performance theatre. In some instances she/he is a reliable custodian and reference for the history of her/his community and she/he should know the lineages of important families and human personalities.
- The mother musician has tremendous socio-cultural responsibility since the success of an event requiring her/his musical arts expertise rests primarily on her/him at both the ritual and celebratory levels. As such she/he needs to be a dependable, social personality conscious of her/his social/political/religious roles, which are critical for a successful outcome of an event context. This is why every skilled and proficient performance-composer is not necessarily a mother musician.

A performance-composer for the music-event type that comprises music that does not transact other cultural events is merely recognized at the artistic level of expertise, not at the socio-contextual level of the "mother" of an event. As such, she/he can afford to indulge in the eccentric behaviour often involuntarily impelled by the nature of the musical arts. She/he, usually, is merely an expert musical arts entertainer such as modern popular musicians, and not the determiner or marshal of an institutional cultural event.

STEP II

In Module 203, Unit 2, Topic 2 we discussed the various musical roles of the music instruments that are commonly encountered in indigenous African ensembles. We noted that all the ensemble roles might not be physically represented in every ensemble. Any other instrument in the ensemble could incorporate the critical structural elements of the missing ensemble instrument role in their ensemble themes. For instance, an ensemble could dispense with the phrasing referent or the pulse instrument. The indigenous ensemble themes of the two instruments would then be structured into the basic themes of other instruments, including the human voice.

The size and timbre of the music instruments preferred by a musical arts group is guided by the nature of the music produced by the group, its presentation dynamics (mobile or stationary), and the societal use to which the music is put with regard to visual-sonic symbolism. Thus there are soft-toned solo instruments played by itinerant solo artistes to entertain people in small groups and there are mobile music groups such as minstrelsy groups that perform while they move around the community, which commonly are vocal-instrumental groups. Other mobile types are mytho-mystical spirit manifest theatre or social theatre or children's groups. As mobile groups, these prefer light instrumental accompaniment played on portable instruments. A mytho-mystical theatre group that features an embodied spirit manifest as its focus of musico-dramatic presentation, for instance, needs to give a signal or warning to the community of its passage and presence. This is done with some significant light orchestral or orchestral choral music, which alerts the hearer to observe the prescribed audience protocol, such as avoiding direct encounter with the embodied spirit actor.

Some music groups perform in stationary locations at prescribed venues. Such groups

could employ large orchestral ensembles that often include heavy instruments that cannot be played conveniently while in transit on foot. Such instruments include the non-portable xylophone species, the tuned drum row, the pot chimes, the heavy wooden slit drums, etc.

Music for the dance, i.e. music that is conceived and composed specifically for choreographed and specially learned dances, also often requires a large assemblage of music instruments. Usually choreographed dances are presented at fixed locations. While in transit (on foot as by tradition or in a motor vehicle according to contemporary modes of travel) to the location of the performance, a few light instruments of the ensemble could be played to keep the artistes in the mood, as well as to announce the passage of the group. The performance proper is given in fixed venues as a stationary musical arts presentation.

STEP III

The prominence given to a music instrument depends on its ensemble role. When a mother instrument is present, it usually is the most prominent. When a phrasing-referent instrument, such as the bell or a wooden knocker, is present, usually in large ensembles, it is given some prominence. This is because the other ensemble instruments, including the mother instrument, rely on it as a guide or reference for organizing and phrasing of the linear structures of their respective ensemble themes, especially during improvisation. The phrasing-referent instrument therefore is usually high pitched and plays its pattern on one level of tone – monotone.

We have consistently emphasized that some vocal lines have complementary relationships in indigenous compositional practices. Harmonic thought is conceived linearly, so that harmonic intervals and the resulting chords are incidental and not rationalized as independent vertical formulae or calculations. And yet vertical harmonic outcomes in indigenous music systems of Africa, although intuitive and spontaneously realized, do conform to culturally peculiar idiomatic preferences.

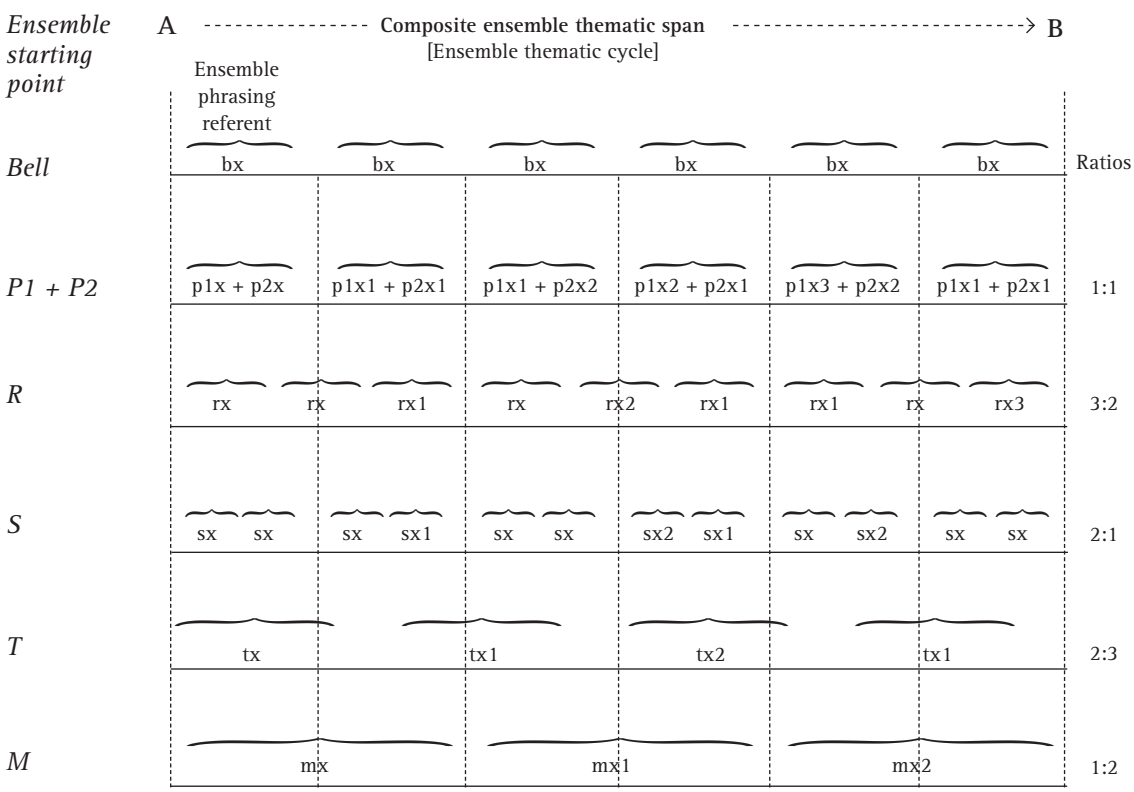
Ensemble themes assigned to the instruments of an indigenous ensemble do not have equal phrase lengths. There are defined relationships between the lengths of the fundamental themes/phrases/statements assigned to each instrument/voice or a combination of instruments/voices involved in a unilinear thematic structure. In many instances an instrument/voice works within the span and structure of this fundamental thematic length for the duration of a piece. When there is a need to develop such a fundamental theme/statement by externalized devices or by manipulating fragments of it, the span, that is, each integral statement constituting a developmental frame or block, of such an exercise should be a multiple of the fundamental. And when the performer resolves such an improvisatory solo excursion she/he must fit appropriately into the unilinear framework so as to avoid putting off other performers who share the same essential ensemble theme. The phrasing reference instrument could equally be a guide to proper re-entry into the fundamental theme.

Most ensembles usually have a common starting point – the ensemble starting point – for all the lines of the ensemble texture, irrespective of the varied lengths of the themes/phrases/statements assigned to each instrument or voice, or combination thereof. The bell or other such instrument with a high, single tone level usually forms the reference for

determining the phrase length (usually in simple ratios) of the ensemble themes/phrases/statements played by the other ensemble instruments. In other words, the other instruments relate to the bell in certain simple ratios. Hence such a guiding instrument is known by its primary ensemble role as the phrasing-referent instrument, that is, the standard reference for the organization of the component phrase lengths of other ensemble lines. A standard reference could serve many different pieces and music types across many cultures in indigenous Africa. The phrasing reference pattern is also the guide enabling soloists to organize the length and resolution of externalized solo improvisations and extemporizations. Furthermore, any musical excursion, which, for dramatic or artistic-aesthetic reasons, deliberately departs from the fundamental thematic length and basic structural pattern of a theme assigned to an instrument, must be resolved into the ensemble starting point or, otherwise, the starting point of the phrasing-referent instrument when present. The pulse instrument helps to mark or pound the ensemble starting point, and grounds the structural peculiarity of the high sounding phrasing-referent instrument as well. The temporal span of the ensemble phrasing-referent (EPR) is reiterated without variation or break for the duration of a piece in performance-composition situations.

Fig. 1 presents a graphic model that illustrates the nature of the relationships between the phrase lengths of the other instruments of an indigenous ensemble and how they relate to the length of a phrasing-referent line. We will also use it to explain the plan of an indigenous ensemble with respect to textural and formal design.

Fig. 1. Model of the relationship of other ensemble theme lengths to the ensemble phrasing referent



The symbol x represents any fundamental ensemble theme/phrase/statement assigned to any instrument such as the bell (b), instruments P (p), R (r), S (s), T (t) and M (m) in the illustration: bx, p1x + p2x, rx, sx, tx and mx then are different but inter-complementary themes. The length of the thematic symbol, x, thus is variable, so that x1, x2 ... symbolically represent any internal structural variation on a fundamental theme/phrase/statement. We have left out the graphic representation of the externalized development of a theme. Note that p1x + p2x represent one essential ensemble theme shared between two instruments that may be different types of instruments, or different sizes, and thereby tone levels, of the same instrument type/specie paired to play an ensemble line in a unilinear structure.

- We find, in the above graphic illustration of an ensemble piece, that, while one ensemble line played on an instrument could have the same span as the length of the phrasing reference (1:1), another could be half its length (2:1), and yet another have a ration of 2:3 to it, and so on. Thus, for each instrument or paired instruments, there must be a regularly recurring point of agreement (reference) with the phrasing-referent in performance time; and possibly different points of agreement with the other instruments in the ensemble.
- Instrument M is likely to be the mother instrument because its thematic framing indicates the most extensive fundamental statement. It also exhibits signs of carrying the highest rate of developmental initiative.
- P1 and P2 are paired in a thematic time frame to produce one ensemble line, P1x + P2x (*) that is shared in half. It is possible that the internal sharing of such a theme could be present in other ratios.
- Instrument S could be the pulse line-instrument, which could, for instance, pound two pulse notes of equal duration in the same time frame as a complete statement of the phrasing-referent line.

What we have in Fig. 1 is a model that also illustrates the planning of an ensemble texture in the African indigenous music system. In the organization of indigenous ensembles in which various parts start at the same point, to state and compose within their respective and possibly varied theme lengths, it takes some span of musical time, A–B, for all the parts to come together again at the ensemble starting point (ESP), A. By that time, the ensemble concludes a composite cycle of the thematic aggregate, which we can call the composite ensemble theme referent that recurs. This ensemble compositional cycle or ensemble thematic cycle (ETC), gives the sonic identity of a piece of indigenous music played by an ensemble of two or more instruments, and has both vertical (harmonic) and horizontal (multi-thematic or gestalt-thematic) reckoning. A cycle of the composite thematic referent then marks a complete harmonic progression of combined ensemble themes. The various recurring frames of ensemble themes and timbres exhibit inter-structured and inter-harmonic relationships from one ensemble starting point to the next. Hence we have stated that the ETC has a span that constitutes the ensemble textural frame of reference, which constitutes the recognizable sound of a piece of indigenous music. This composite theme is cyclically repeated with internal variations resulting from the various unpredictable developmental variations independently and arbitrarily executed by each performer using her/his ensemble theme. It is

also the structural frame of reference for a soloist to undertake externalized improvisations or extemporizations.

Within an ETC, the phrasing-referent instrument furnishes the durational reference for the internal or external developments executed by the various other instruments of an ensemble.

In the above model, we notice that, whereas the ensemble theme of instrument M is stated three times within an ETC, the theme for instrument T is stated four times, and that of instrument S is stated twelve times; instrument R nine times; P1 + P2 six times, and the phrasing-referent instrument six times. In terms of structural content, harmonic and rhythmic, reckoned in vertical dimension, the sonic sense of the ensemble sound continues to evolve texturally from point A to point B. A®B constitutes the ground plan for developing an ensemble piece, the ETC.

The model given in Fig. 1 also enables us to illustrate the relationships that could be encountered in an ensemble that is studied. The analyst then has to be able to identify the ensemble starting point, the fundamental thematic phrase or statement played by each ensemble instrument/voice, as well as the ETC and its internal structure or plan. We do not often come across two different instruments in an ensemble playing exactly the same ensemble theme at the same time throughout the duration of a piece. If that should occur, it must be for the reason of boosting the density of the musical sound. In such an instance, any of the instruments can be dropped without the textural structure or sound suffering any loss or disorganization of its recognizable sonic identity. However, it is always advisable to ask knowledgeable performers to explain any features of ensemble relationships that deviate from the model.

STEP IV

There is a hierarchy in the freedom allowed to instruments in an ensemble, vocal, instrumental or mixed, to extemporize or improvise. Usually the mother or solo instrument has unrestrained liberty for spontaneous creative exploration within the musical or contextual norms of a culture. In this regard an obbligato instrument in an ensemble that has a mother instrument or vocal solo also enjoys the creative freedom of the principal or mother instrument. Action rhythm instruments/voices have limited freedom to extemporize, and are usually restricted to a filling-in pattern and/or internal variation development of assigned action themes. Intensive variations occur during animated rhythm sections or the transitional mixed rhythm passages for changing from one piece of a certain character to another of a different textural matrix. In indigenous performances, unnecessary rivalry between parts is eschewed. There are passages, however, where two instruments could engage in musical dialogue.

The phrasing referent instrument is not allowed any variation whatsoever for the duration of a piece because of the importance of its role to provide a fixed and recurring reference grid that unifies the spontaneous and simultaneous developmental initiatives of the other instruments. It also has the role of keeping a consistent tempo for other perform-

ers to abide by when exercising developmental freedom. Hence it is usually assigned to a performer with steady hands, and a secure metronomic sense. Such a performer needs to concentrate. A slacking off in tempo or any structural deviation in consistent reiteration of the phrasing referent theme could be musically disastrous, and earn a serious reprimand or even disrupt the performance of a piece.

The pulse-marker instrument, by the nature of its ensemble role, is also not ordinarily used for improvisation, except in the hands of an experienced performer. Its primary role of marking the steady beat and tempo of a piece must not be compromised.

We find then, that, whenever simultaneous extemporization/improvisation seems to be taking place among two or more instruments, they must be working with some complementary understanding. Otherwise, where there is more than one solo instrument and one is taking an externalized solo, the other is marking its fundamental theme. Any variations in the other ensemble lines must be restrained so as not to distract from the attention focused on the creativity of a soloing instrument. We may find instances of ensembles in which two or more unrelated, seemingly solo improvisations take place simultaneously. What would be happening musically is not a competition or contradiction. This could happen in some types of dance music in some cultures. A close study of the musical roles, affects and the dance action structured to the music is likely to reveal that one instrument, say the rhythm-of-dance instrument, is encoding the complex rhythms of theatrical action, in this case the dance movements. Another instrument such as the flute would simultaneously be providing an obbligato solo that paces the transcendent level of artistic stimulation generated by the dance, thereby heightening the contemplative interest of the music of the dance. At the same time there could even be another prominent instrument, say a human voice or a surrogate voice instrument, which may be "talking" to the audience or the dancers on a different plane of musical-theatrical perception. In such an instance three simultaneous solos would be performed at the same time, each transacting an aspect of the holistic contextual experience.

STEP V

Every ensemble has a characteristic way of starting a performance, changing from one item in its programme or repertory to another and ending a piece or an entire presentation session.

A group may prefer to have the mother musician or music leader introduce a piece and the other performers to join at the same point or in any prescribed sequence. In starting a piece, the artistic leader could cue in the other performers one after the other by stating their various themes in turn. A performer enters and takes over her/his theme as it is given. Or the artistic leader could give an introductory phrase/statement, a preamble that announces a piece, for the entire ensemble to start the piece together. In other instances the artistic leader may take an opening solo prelude, at the end of which s/he gives a musical or gestural cue that calls in the rest of the orchestra or voices or both. There are cases of a different voice or instrument playing a cue at the end of the leader's prelude to bring in the rest of the ensemble. Some groups prefer the phrasing referent instrument or the pulse marker instrument

to start and set the pace for a known piece. And after a complete statement of the pattern the rest of the ensemble joins in together or in some prescribed order. This is more likely to be the case with a group that has a set order for the presentation of its repertory, where there is no need for anybody to signal or announce or introduce the order of presentation of items at her/his discretion.

Some groups observe noticeable breaks between one item and another in a performance session. Other groups mix rhythms to change from one piece to another with a different structural framework. In other groups, the ensemble thematic cycle that could be four to twelve bars long is reiterated as an accompaniment frame for a solo rendition (recital) constituting a performance session. The soloist then arranges the pieces in the group's repertory to her/his discretion and timing and guided by the contingencies of a performance session. This last arrangement is found mostly with raconteur groups, as well as in orchestral ensembles featuring a mother musician who paces and marshals the scenario of the contextual programme and actions of a type of event music.

STEP VI *Evaluation*

- What types of instruments are used as speech surrogate instruments or as mass communication instruments in your cultural area? Give the local as well as conventional names in English; also the local and international classification of such instruments.
- Give examples of mobile and stationary music groups in your community. List the number and types of instrument used by the groups you have identified. Then compare the number and sizes of instruments that characterize mobile and stationary groups. How does your data compare to the paradigm presented in Step II? Discuss the major deviations that could account for the models in your cultural area that do not agree with the more general practice?
- Apply the graphic illustration in Step III to sample vocal, instrumental or mixed musical arts groups in your community or area. Where possible, transcribe the ensemble music of the groups you use as samples. Determine the ratios that are at work in the theme-length relationships of various ensemble lines basic to the phrasing-referent instrument. Note that, even where a phrasing-referent role is absent, there is still likely to be a ratio in the relationship between the fundamental phrases or themes of the various lines of the musical texture of a group/piece. Use your transcription of the first twelve to twenty bars of any ensemble music to determine the span of the ensemble thematic cycle of each ensemble piece, and to study the nature of the harmonic-structural features that mark an ETC.
- Observe and document the techniques of starting, changing and ending a musical arts piece or an entire performance session that are characteristic of musical arts groups in your area. Identify instruments/voices by their names and ensemble roles.

TOPIC 2 Practical ensemble experience as a learning process

STEP I

This Topic assumes that a college or university music department has an indigenous ensemble in which every student can ideally participate as a performer, singer, dancer or/and actor. Where no such group exists, maybe due to lack of instruments, form a choral group and simulate instrument sound and characteristic themes vocally for the purposes of the lessons.

Every student should be able to analyze the ensemble themes, structures and part relationships of any piece of music performed by the departmental ensemble. In this lesson, analysis should be undertaken with a view to stimulate both conscious and intuitive creativity during the class performance sessions. Rotate students on instruments or/and voice parts.

STEP II

Experiment with a number of starting procedures such as starting together on a signal from a designated performer. Try various instruments, taking turns to start a piece while the others take their entry cues and join in a prescribed order. Determine which starting procedure best suits a piece or an ensemble type. Discuss what it is that makes the other starting procedures inadequate.

STEP III

In ensemble performances, it is important to understand an ensemble role well. This will help every performer to know with whom to relate more closely. It will also recommend the extent of the liberty you are allowed, if any, to improvise or extemporize on your ensemble theme; also when such an improvisation/extemporization is most appropriate in the course of a performance session. It is important to exercise individuality in a manner that recognizes the contributions of others in the best interest of a well-blended ensemble outcome.

STEP IV

Approach rehearsal sessions with an analytical attitude. For instance, after all the ensemble themes have been mastered, take turns to play alone while the other players suddenly stop playing and listen. Then the other voices/parts can start playing alongside the on-going part, one at a time. Observe what happens when a player who shares or complements the theme of the on-going ensemble line plays alongside it. Compare the result to what happens when a part that does not relate closely with the on-going line plays with it. Also play each part separately alongside the phrasing referent instrument where one is present. Note the nature of the structural or formal relationship between each ensemble instrument and the

phrasing referent instrument. Try to re-distribute the ensemble lines among the instruments and voices. Observe how the exchange of ensemble roles for the purpose of analytical study may affect the sound and quality of the music.

STEP V

The ending of a piece is very important in the African indigenous music system. Rehearse well how best to end a piece of music neatly. The technique of fading could be as poor as it is an unimaginative device.

STEP VI

Allow time at the end of a piece or a rehearsal session for discussion and analysis of rehearsal experiences. Use such post-mortem sessions for a critique of the arrangement of the piece, the role and performance of participants, possible areas of improvement, determining what could be responsible for any problematic passages, parts or experiences in the music that was performed.

MODULE 304
Music and society

UNIT 1 – THE INTERRELATIONSHIP OF THE ARTS 61
TOPIC 1 The synthesis of the creative and performance arts disciplines in indigenous music theory 61
TOPIC 2 Factors of musical intention and cognitive appreciation 64

UNIT 2 – INDIGENOUS DANCE CONCEPTS 72
TOPIC 1 Free medley dance concept 72
TOPIC 2 Stylized formation (choreographed) dances 73

UNIT 3 – THE STRUCTURE OF AN INDIGENOUS FESTIVAL 76
TOPIC 1 Features of festival preparation 76
TOPIC 2 Features of the core event 79
TOPIC 3 Features of the celebration events 81
TOPIC 4 Implications of the idea that informs a festival 82

UNIT 4 – THE CONTEMPORARY MUSIC SCENE IN AFRICA 84
TOPIC 1 The nature and features of popular music 84
TOPIC 2 Comparative features of indigenous music, tradipop and modern pop music 93
TOPIC 3 Contemporary trends in musical arts creativity and practice in Africa 102

The interrelationship of the arts

TOPIC 1 The synthesis of the creative and performance arts disciplines in indigenous music theory

STEP I

There are instances of abstract musical arts formulations in indigenous African cultures. By abstract musical arts we imply creations that are conceived solely for the celebration of the creative intellect, and which do not derive compositional inspiration from extra-musical thoughts and contexts. Such musical arts creations are intended for contemplating the artistic-aesthetic merits of a sonic and visual/artistic experience – musical arts for its own sake or musical arts as a cultural event. In such category belong some solo, often personal, instrumental music types played on the finger piano and string instruments, etc., in private or in public for an intimate listening audience. Some minstrelsy and story singing creations could be primarily conceived for musical entertainment objectives without any intention to monitor or conscientize the public, although some additionally are intended to reflect upon, mirror, X-ray and publicize critical social and, sometimes, political issues. Social music types performed for relaxation, socialization and the aesthetic enrichment of the performers and their audience can then be categorized as music-events, that is, indigenous abstract music conceptualizations and formulations.

Some indigenous dances encode cultural texts, and can be discussed as poetic dances. In such instances the music for the dance encodes extra-musical meaning. Other music types are conceived, designed and exhibited primarily for celebrating a culture's artistic and creative genius in dance. In such music for the dance there is a symbiotic structural relationship between the music and the dance movements. We have discussed such a dance that is choreographed and learned by select members of an interest group in a community as a stylized formation dance. On being perfected as a specialized artistic product, it is exhibited for public appreciation on its own terms as an artistic event, or as an entertainment extra within other social-cultural events.

Any other social values and cultural business generated by the performance of a learned choreographed dance are secondary to the creative intention and artistic formulation of the dance and its music. The music does not come about in isolation without evoking the dance; and the dance cannot come about without the music being an audible sonic experiencing of the dance.

In other instances we have music performances that in conception and presentation incorporate elements of the visual plastic arts in the nature of costumes and body art that

accentuate or load movements and gestures with non-verbalized texts. The visual plastic arts designs and materials are integral to the creative and artistic processes. The costumes and properties cease to be mere aesthetic adornments when imbued with symbolic and movement dynamics embedded in music and dance creations and performances. Other costume designs are artistic-aesthetic conceptions that accentuate choreographic movements.

We have also discussed artistic conceptions and presentations that structurally integrate the creative arts branches of music, dance, visual-plastic arts and drama, as well as the special use of verbal language, into a composite theatrical display. Theatre is a term that incorporates all the creative and performance arts activities in sonic, verbal, visual, dramatic and movement dimensions presented to an audience. A theatre presentation could concentrate on a single creative and performance arts branch or incorporate more than one discipline. A theatre presentation that structurally mobilizes the music, the dance, the drama and the visual-plastic arts as partners in the communication and elaboration of an idea or a cultural story has been discussed as **total theatre**.

STEP II

Most total theatre formulations in Africa are created in the context of non-musical ideas, institutions and/or events. The context could be social (marriages and other life rites), political (socio-political sanctions and rulership drama enactment), religious (enactments that validate or renew contracts of relationship with the supernatural – Deities and spirits – including funerary drama, etc.) and economic (performing the solidarity of trade associations, etc.). The above total theatre themes often attain the scope of grand festival events. The appropriate musical sound signifies the event, establishes the appropriate atmosphere, and generates the prescribed mood and super-ordinary psychical disposition in various categories of actors and audience alike. Musical structures also pace, accompany, accentuate, interpret and marshal the scenario of other integrated theatrical actions. Music, therefore, generally is the signifying, rallying, unifying and coordinating branch of the creative arts complex, as well as codifier and celebrator of the facets of a cultural event.

Indigenous creative personalities research the music component from the point of view of the theme and meaning of the event for which total theatre is created before embarking on artistic, transcendent and realistic interpretations through musical composition. Such expert knowledge of the societal objectives of the event, the nature and content of its enactment procedure, and the requisite audience responses are imperative for composing the music that makes an event a fulfilling or successful cultural experience. Indigenous research through probing recommends the instrumentation, the text, the structural and formal design of the music, and the other appropriate sound effects as well as presentational dynamics that make music an effectual artistic pursuit.

STEP III

Indigenous dance is psychophysical-aesthetic, which translates the kinetic energy generated by music into choreographic and choreo-symbolic representations intended to regenerate

the spiritual disposition of dancers. It also uses the human body in space to communicate the text that is invariably implicated in indigenous theatre objectives. Hence the dances stage age-gender emotions, thereby prescribing levels of participation in performance sites. Dance further translates and transforms the psychological and societal implications of the idea that informs the theatre into choreographic designs, thereby giving life and character to other symbols and manifestations of the theatrical idea. Dance generally celebrates an event in stylized psychophysical dimensions.

STEP IV

The quintessential indigenous drama has been discussed as the spirit manifest enactment that stages a cryptic tale, that is, a text-loaded metaphysical drama. Symbolic, enigmatic or realistic costumes and feats, props and make-up enhance the portrayal of the harmonious bond or beneficial interactions between humans and the supernatural. A tale that is dramatized in a cultural context encodes the idea informing the context of performance, thereby representing a sub-plot of the cultural meaning of the event. Actors could be human or embodied spirit ideas that attain reality as mythological and mystical manifestations in various shapes and forms and temperaments and behaviour. The nature of the dramatic enactment of the theatre would recommend the scheduling, venue and the scenic preparations for a presentation; also the levels and intensities of audience participation or interaction. The dramatic modes recommend the requisite properties and mental-physical preparations of the protagonists that would ensure effective dramatization and experiencing. Indigenous drama could feature miraculous feats.

STEP V

The visual-plastic arts research the most appropriate material in aesthetic and/or mystical dimensions that will enhance the psychological impact or social/political text of a musical arts presentation. They imbue and transform actors as well as their support equipment for effective-affective visual communication. Attention is paid to the visual impact of a sculptured head or face mask; the physical shape of a spirit or mythical embodiment; the choice, combination and colour of plastic materials for the same; the movement supports and mechanisms, as well as the symbolic and natural objects used by the actors and dancers; also the expressive costumes of the dancers, musicians and actors; colour symbolism and potencies; the fine and decorative body arts, materials and staging environment. All of these are researched to attain an effective visual-plastic portrayal of the appertaining ideas and philosophical rationalizations. Furthermore, the iconic features of the mask and costume must leave life-like impressions when animated by the music, dance, movement and the confrontations between actors and participants, ideas, ideals and deviations.

STEP VI

Language adopts special formulae, styles and modes of delivery in the indigenous theatre.

It could be narrative, poetic or conversational; in dialogue or monologue style; sung, declaimed or in recitative; encoded on surrogate material objects; and using natural or masked voices. Depending on the historic background, age, style and theme of the theatre and its practitioners, the language may prefer cryptic formulae, esoteric or obscure texts no longer in common use, and yet significant or proactive (evocative/invocative). Language in some presentations carries the story line as dialogue supported by the other stage business as in conventional drama.

STEP VII

In the indigenous theatre scene we often find a creative personality demonstrating competence in more than one artistic branch. The musician who could be a proficient composer and performer may also be the choreographer and the dramatist in all the practicalities of the terms. The carver could also be the painter, the costumier, and at the same time an actor, an instrumentalist and a dancer. The severe specializations and distinctions between the musician, the dancer, the dramatist, the playwright and visual-plastic artist that mark the contemporary Western artistic professionalism, and which is being copied in the modern academic scene in Africa is strange to the indigenous African musical arts worldview, imagination, aspirations and practices. However, where more than one creative personality is involved in the theatrical configuration of a theatre idea, there is always close collaboration between them, in such a manner that the finished and presented product becomes a structurally synthesized whole. In indigenous musical arts theatre practice it is not always necessary to isolate, itemize and identify the contributions of the categories of creative personalities whose specialized inputs give life to the finished product. Inter-stimulatory collaboration is normative. Nevertheless, the manifestations of unique creative peculiarities often make it possible to identify and acclaim the stylistic traits attributed to known individuals. In some African cultures the creative genius of known carvers, composers, actors (even in embodied mediums), choreographers, singers and instrumentalists become celebrated. Hence creative mother artistes and performers emerge amidst the generality of capable artists/artistes. They are sought after as icons of creativity whose artistic merit and stature could be immortalized in songs and historical references within their communities and beyond.

TOPIC 2 Factors of musical intention and cognitive appreciation

STEP I

Here we discuss indigenous theatre practice from the standpoint of music, which, in any case, is the focal creative and artistic codifier of all the other branches of art experienced as performative arts. It is for this reason that we often use the term “the musical arts” to discuss the holistic nature of all the branches in conception, creativity and performance. Our use of the term “music” should, therefore, continue to be synonymous with the musi-

cal arts theatre, except where specific distinction or reference needs to be made about any component branch of the integrative creative and performance arts conceptualization. In any case, instances of dramatic theatre being presented independent of integrated music are not common. We already know that dance cannot normally exist as a public display without music, except as the antics of a mentally unbalanced individual. We shall now take a closer look at the nature of the synthesis of the different branches of the creative and performance arts in the traditional setting by isolating as well as classifying those components, artistic and otherwise, of creativity that are structured or taken into reckoning in the fashioning of a musical arts product. An indigenous musical arts product becomes tangible and valid as an experienced artistic event in live, public presentation.

A musical arts product could be inspired by an abstract idea or impression: A seed that germinates and generates petals of audio-visual components of creativity. These components are structured together in a manner that would fulfil a human or societal objective deriving from the idea or impression. The objective could then be utilitarian or contemplative, or both. The objective and the strategies for its realization with the use of the potentials of the sound and energy and the dynamics of action of music is the musical arts intention.

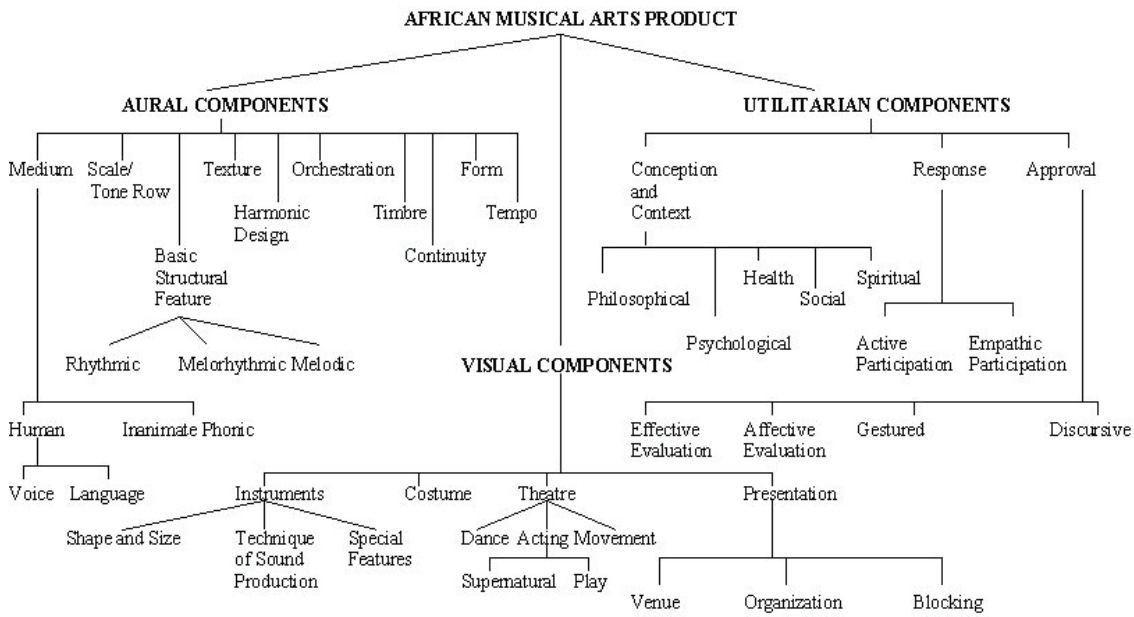
At the root of the idea to create indigenous music, therefore, there has to be an objective, a purpose: The artistic, aesthetic and material aspects of creativity are judiciously rationalized to make real in human experience a utilitarian aspiration or a humanly-oriented abstract creative urge. What a piece of music is intended to achieve or convey inspires the choice of medium, materials, mood and tempo, as well as the structural elements in terms of the melodic, melorhythmic, textual, formal and other structural formulations of the musical arts product. A traditional musical arts intention further recommends the relevant cultural idioms, as well as the other artistic business of a presentation. We have to note that a musical arts product is what we hear, watch and respond to in a given cultural or human setting; and that, in the final analysis, the outcome as an audio-visual experience is shaped by the idiosyncrasies of creative personalities.

We can now identify the factors of musical arts intention that determine the sonic facts and presentation strategies of an indigenous musical arts product. These are the *Aural* (structural/textural), *Visual* (material and physical objects and activities) and *Utilitarian* (affect/effect) factors. Each factor is furnished, in turn, by a number of components of creativity and presentation peculiar to its nature.

The process of realizing an indigenous musical arts intention starts with the utilitarian or abstract components that inspire, shape, regulate, focus and ramify creativity. It progresses, and is processed through the aural components that give sonic distinction to the structural integration experienced as the significant nature of a known musical sound. The process further manifests through the visual and interactive components of performance – the props and actions by which the already formulated sound becomes audio-visually experienced as a live art conception and concretization, thereby generating societal-human meaning in an appropriate context. At this point there is a rider, in which the utilitarian factor is re-visited to evaluate the effectiveness of the presented musical arts product, thus giving us an integrated cycle of factors and components.

Fig. 1 is an organic breakdown of a musical arts product into the factors and units of musical arts creativity and presentation.

Fig. 1. Components of musical arts creativity and cognitive evaluation



STEP II

The aural components include the following:

- *Medium of the sound production*: The medium can be further differentiated into (a) the human sources of communicating musical intention, i.e. the vocal music medium and the verbal language that communicates the oral text and (b) the inanimate sources, i.e. the characteristic sound that distinguishes music instruments – timbre and tone/pitch potentials.
- *Scale/tone scheme*: This determines a culture's number and intervallic ordering of the pitches and tone levels of sound it has selected for creating melodies, melorhythm and harmonies generally. Compositions for specific instruments and particular music types then derive from the culture scale or tone scheme.
- *Basic structural form*: It is determined by the rhythmic configurations or the melodic/melorhythmic constructs that constitute a complete theme. For an ensemble, various themes are further conformed to compose the fundamental span and content, the texture structure plan that give the sonic identity of a piece – the ensemble thematic cycle.
- *Texture*: The structural outcome of the theory of part relationships between more than one thematic identity, and the nature of inter-lacing of parts or sound layering characteristic of a musical product. It is also the gross spectrum of sound resulting from a combination of tone colours of all the carriers of musical sound blended in a musical arts product.

- *Harmonic design*: The homophonous affect of simultaneous sounding notes, melodic/melorhythmic, as well as the timbre qualities of a music instrument.
- *Orchestration*: The selection of varied sources of sound, each of a distinctive timbre, and how various rhythmic, melodic and melorhythmic structures are assigned to them on the basis of their tonal and technical possibilities; also how these are combined and arranged to produce variations and balance in the layers and sequences of a presentational form.
- *Timbre*: The peculiar quality of sound that distinguishes a source of musical sound. Timbre is the sonic result of the physical properties of the vibrating materials, as well as the pattern of vibration of the enclosed air column, where applicable. Timbre recommends the musical deployment or role of an instrument in an ensemble.
- *Continuity*: The process of linking and extending a fundamental theme and other structural forms to produce a musical presentation of some length and logic basic to its ensemble thematic cycle.
- *Form*: The structural outline of the fundamental span of a piece of music, a section of it or an entire performance session that exhibits organic syntax and symmetry. Form could be applied to a melody, a piece or a performance-composition session. There is also the mood form, which is the interplay of the "calm" and the "animated" musical sections.
- *Tempo*: The pace of rendition that best interprets the structural qualities and the mood of a piece of music.

STEP III

The visual components include:

- *Music instruments*: Music instruments reflect a people's material culture, as well as their scientific-technological base. Music instruments as objects that could also generate non-musical associations and sentiments, as well as psycho-artistic discrimination (cultural sonic preferences) have three further cultural-artistic distinctions: (a) Shape and size suggest philosophical rationalizations as well as recommend ensemble role. (b) Technique of sound production affects performance behaviour that could provide its own visual, artistic-aesthetic dimensions for appreciating the entire presentation. (c) The special features of certain instruments connote symbolic/mystical/mythological sentiments and potencies. The visual presence of such instruments evokes automatic psychical dispositions and generates prescribed emotional and demonstrative responses beyond the sonic merits of the musical sound.
- *Costume*: Costumes, like music instruments, reflect a society's material culture and technological base. Costume highlights movements. It also enhances the aesthetic, mystical and/or psychological intentions of dance interpretations and the dramatic enactments of a theatrical idea.
- *Theatre* has three distinctions:
    - *Dance* theatre, a choreographic and gestural transformation of the musical form and grammar, or elements of it, using the human body as the plastic medium.

    - *Acting* is the dramatic enactment of the ideas or story deriving equally from musical affect and grammar.
    - *Movement* categorizes other transcendent or suggested emotional manifestations and responses that are expressed as motor behaviour structured to music. It also includes significant behaviours that externalize how the internalized musical sound and the meaning of the context are affecting performers and audience.
- *Presentation* has three aspects:
    - The *venue* may be determined to suit the prescribed features of a presentation that, in turn, recommend the scenic fixtures and other preparations and evocations – mystifying, esoteric, emotive, etc.
    - *Organization* is far reaching and includes the preparations up to the programme of a contextual music staging for event-music. It also includes the cosmological scheduling and the diurnal-nocturnal timing of a presentation.
    - *Blocking* is the positioning of all categories of participants in a performance venue for best interactional effects and according to the nature of the role of each identifiable category of participants – musicians, dancers, actors and the audience. In the indigenous theatre setting, the audience normally is empathetic, inspirational and interactive.

STEP IV

The utilitarian components include:

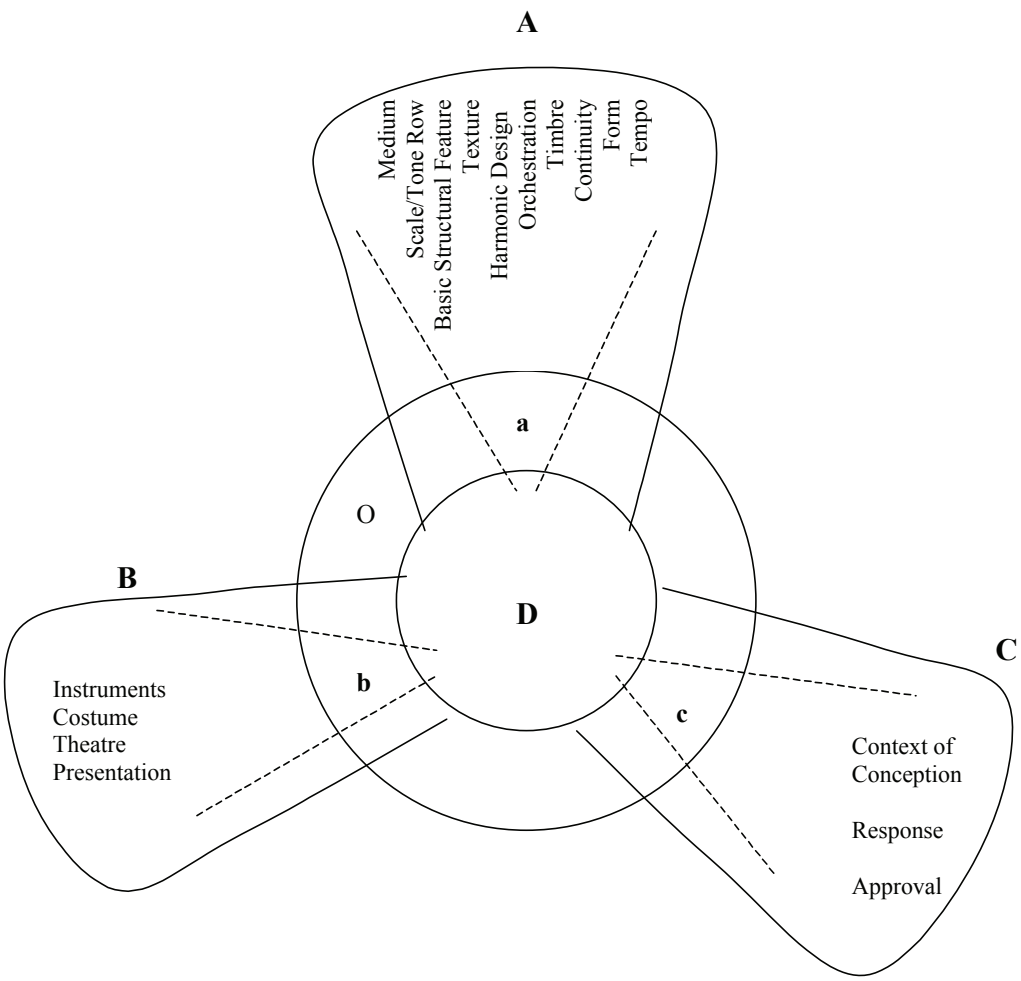
- *Context and conception*: This is the non-musical idea or the cultural need/humanning intention that prescribes and initiates musical arts theatre as the essential organ, vehicle and process of observation, realization and expression. The nature and meaning of the context and conception have to be communicated in the quality as well as the activities that mark the performed musical arts product as a process, and not an end.
- *Response*: The process of demonstrating structurally relevant empathic rapport – emotional or objective – with the artistic merits and human-contextual meaning of a musical arts product. The artistic branches of musical arts products intended for a context are expected to elicit certain behavioural reactions, which become indices for evaluation (aesthetic-artistic as well as utilitarian) by a cognitive audience. The nature of such audience/performer reactions, in turn, is crucial to the performance process and, ultimately, to the transaction and achievement of the contextual objectives.
- *Approval*: The final tangible or intangible actions or state of being that show that a musical arts product, i.e. the functioning of all the foregoing components, is a success or has fallen short of its conceptual intention. The expression of approval could be performed (factor of creativity), verbally articulated or gestured, which will be explicit in the tacit satisfaction or rejection marking the moods of the users of the music, as well as the emotionally distanced audience.

We have now presented the material and immaterial but quantifiable properties that constitute the components of musical arts creativity and production. They can be regarded as the variables of a musical arts process. The constants of a musical arts process include the human agency responsible for musical arts conception and actualization, the notion of an organized musical arts product, and the acoustic medium of communicating musical intentions and sound. Although the variables of a musical process operate in every human culture, we do find that they are manifested in peculiar or specific ways to demarcate musical arts cultural areas.

STEP V *Functions of the factors of musical intention*

The way and manner in which the factors of musical intention discussed above interact to yield a musical product is represented graphically in Fig. 2.

Fig. 2. Symbolic representation of the functions of the factors of musical arts creativity



Balloons A, B, C represent the universal aural, visual and utilitarian factors, which are independently fashioned by their various components of creativity and presentation in a cultural area. Each integrates and unifies its components towards the apex of the balloon.

The space within the circle, O, is a culturally delimited area. The circle itself cuts through the balloons to enclose mini-balloons a, b and c. These represent those peculiar as well as universal traits of the components of each factor as prescribed and tolerated in an autonomous musical arts cultural area. As such, they are the peculiar features of creative and presentational rationalizations that give distinctive identity to the musical arts events of an autonomous culture. At the same time, they exhibit the fundamental universal qualifications of music and musical arts presentation.

Circle O also encompasses the disc, D, which is any one of the many types of musical arts products typical of the homogenous culture group delimited by O, and which has derived from the cultural traits of all the factors forged into the finished product. The circle O, which delimits cultural autonomy, also encloses the cognitive audience of a cultural area enclosed in the mini-balloons. The cultural audience approves when creative minds have appropriately fashioned and represented musical arts conception, rationalization and production according to known cultural norms. The cognitive audience is able to appraise the independent nature of each of the factors of a musical arts product even as its content and quality is pooled into the disc of musical arts intention, D, that conveys unity of sound, action, vision and affect/effect.

We notice disc D at the centre. This is the experienced musical arts product that the factor balloons have formed into a unified whole in the artistic-aesthetic-ideational factory. It is in a performance site that each of the factor-balloons continuously discharges its independently recognizable finished products into the integrated whirlpool of musical arts theatre activity at D. Thus the nature of the products of the three balloons mix at D, inter-influence and inter-structure one another, and simultaneously synthesize to furnish a grammatical-syntactical coherence – the composite musical arts experience. The audience within circle O now appraises D, the entire musical arts process, at two levels:

The level of the final nature of each of the independent factor balloons, and at the level of the integrated audio-visual-emotional event. We can refer to D as the composite theatre of a musical arts theatre, otherwise known as the point of realization or accomplishment of the musical arts intention. The non-cultural audience enclosed by the circle O, but outside the balloons, also views the finished product at D, but lack the cognitive intellectual appreciation of the nature and dynamics of the factors at work within the mini-balloons.

It must be noted that the presence as well as the degree of operation of the various components of creative activity within each factor balloon, together with the degree of relevance of the components of each factor balloon in musical arts production vary with the type, organization and objective of a musical arts product.

For instance, an abstract musical creation or music for intellectual/aesthetic contemplation, which in the indigenous music milieu we will refer to as music for entertainment or a music event (music with the objective of cherishing music) will not emphasize the visual aspects of creativity and presentation to any appreciable degree. We will expect the blossoming of the components of instrumentation and presentation. And the factor of utility will be operative more with respect to the components of response and approval. The basic

role of an audience will be to listen to what the music event communicates and reflect on the merits of the artistic-aesthetic communication through any culturally approved or prescribe form of response and evaluation.

The degree of involvement of all the components and factors of musical arts production will determine the elaborateness of a musical arts occasion, and the cultural rating of the context. For instance: a children's musical arts presentation or an adult dance music event will not implicate as much cultural theatre business as the funerary rites of a meritorious adult or theatre for the installation of kingship in applicable cultures.

The nature, as well as the merits, of any musical arts communication is dependent on the effective management of the factors of musical arts creativity.

Indigenous dance concepts

TOPIC 1 Free medley dance concept

STEP I

Two dance concepts are common in indigenous musical arts practices. The distinctive features of the two dance forms derive from their respective creative-presentational intentions. These concepts of dance are the free medley dance and the stylized formal dance.

Medley dances call for mass participation or communal dancing in a music-making situation. In some instances, other cultural issues may restrict participation to only a select category of people. This is often necessitated by the ownership of musical arts types. For instance, those who are allowed to relate demonstratively to a musical arts type for an association of titled persons will be persons who have achieved the particular title. Thus, in a situation where title event music is presented, everybody in a community can watch and appreciate the music, the dances and dramatic enactments associated with title ceremony. The audience is merely supportive. The only persons qualified to dance to or dramatize the music in public are those members of the community who have achieved the title. In some instances, immediate relatives of the celebrated titled person, such as a spouse, may be required to dance alongside her/him.

STEP II

The nature of free medley dance is such that there may be a simple, basic choreographic motif that every entitled dancer can execute without a need for previous coaching or rehearsal. Every normal African is a capable dancer by virtue of a cultural upbringing that coerces participation in enculturing children's musical arts activities. Having picked the standard dance motif recommended by an element or a synthesis of the musical structure, each dancer explores with unrestrained freedom in the attempt to elaborate on such basic choreographic motifs according to her/his personality, capability as a dancer, present state of the mind and other emotional commitments to the context that necessitates the musical arts event. In exercising such choreographic freedom, an individual may prefer to transform the choreo-rhythmic recommendations of a line of the musical texture into dance patterns. She/he could decide to create spontaneous abstract dance steps and movements that synthesize the musical texture. But the dance movements so executed have to fit the music, otherwise the dancer would be perceived as an unusual personality. To attract special notice in free medley dances is to be doing something abnormal, although not necessarily condemnable. A secure sense of pulse, which a normal African acquires by

virtue of cultural rhythm, is the basic qualification for dance creations.

In free medley dances, there may be massed (non-formation) dancing or circle dancing. Circle dancing will be unidirectional. Massed dancing is multi-directional, to such an extent that every dancer chooses her/his direction, path and ground pattern according to the specifications of space and individual caprice. In some instances, unidirectional dancing may follow concentric circles demarcating bio-social categories such as age (for example, adults in the outermost circle, youths in the middle and children in the centre) or gender criteria (for example, men in the outermost circle, women in the middle and children, who are generally classified as sexually neutral until puberty, in the centre). The arrangement in circles may also have no relation to age or gender, depending on the context and culture. If the dance occasion recommends travelling, again there may or may not be a need to organize the dance procession according to age-gender criteria.

STEP III

In free medley dances, participants may join and drop out of the dance at will. The music is continuous. A free medley dance may recommend that participants take turns to execute spontaneous solo, duet or small team dance capers in front of the music stand. Free medley dances can also be referred to as individual interpretation dancing. Medley dances of any category are suitable occasions for the study of individual personality traits, as well as for correcting socially inhibited dispositions.

STEP IV

Free medley dancing is characteristic of the dances found in event music situations. That is, the dances have the primary objective of endorsing other socio-cultural institutions, events and observances. Such massed dancing could mark the success or the emotional peak of an event. It could be ritualized, i.e. intended to be an evocative or invocative agency in a ritual context. It could comprise an open-participation spiritual experience for a community or group in the mood for a celebration, a holiday or relaxation.

TOPIC 2 Stylized formation (choreographed) dances

STEP I

Stylized dancing implies that the dance steps, phrases, sequences, formation and syntax are systematically choreographed and learned. There will be defined ground patterns, prescribed uniform movement and direction, specified use of space and application of effort. Participation is reserved for those who have learnt the dance through attendance at rehearsals, as special structural relationships such as formation dance or in-group dance sequences and changes of direction may feature. The presentation is formal, and given by skilled artistes who specialize in the dance style. The form of the dance could exhibit in-the-round,

parallel, semicircular and contrapuntal form, etc. It could also involve solo, duet or small group dances specially choreographed and rehearsed to musical structures. Stylized formal dances are specialized dance events.

STEP II

The music that structures the choreographed dance is conceptualized and created as sonic dance, that is, the music aurally outlines the details and scenario of the dance. The entire dance presentation has the sole objective of exploring, extending and celebrating a culture's choreographic genius and cultural eurhythmics. The composer and the choreographer work in very close collaboration when they are not represented in a single creative personality. Dance items could be sequentially presented in a formal order that agrees with the thematic sequences in the music form. There could be structured acrobatic or gymnastic displays, the temporal motions and rhythmic structures of which are outlined sonically.

There are two levels of appeal in the music for stylized formal dances:

- The *action-rhythm* impetus that evokes the transcendent state for executing dance activities as a spiritual experience, which also signifies dance type, item, theme or movement dynamics; and
- The *rhythm-of-dance*, which is the choreo-rhythmic musical line and role that underlines the choreographic details, both dance steps and motions. Thus there is a well-rehearsed structural interdependence between the music structures/form and the dance structures/form. Such a structural relationship is not demanded or pronounced in free medley dances, except in so far as there is a strong action rhythm content as well.

STEP III

- Stylized formation dances are staged in formal presentation settings. There is a clear distinction, as well as a flexible demarcation between the performers and the audience; also between the performers' space and the audience space. The audience-performer relationship is such that a person who is not a member of the performing group, or who has not learnt the dance well, cannot join the dancers. That could disorganize the formations and choreographed structures and sequences. The audience in this case constitutes spectators who can watch the dance as an artistic-aesthetic conception. Appreciation could be in the form of applause or other overt action such as presenting gifts. An impressed member of the audience could walk or dance into the performers' space to present a token to a favoured dancer or to embrace an exceptionally impressive dancer, taking care not to be a hindrance to the unfolding dance. Such a person is not regarded as a distraction. Thus the performer-audience protocol is quite flexible, unlike that of Euro-American classical, stylized dances (ballet and American modern dance) that prescribe severe separation of the audience space and the performers' stage. In stylized formation dances, the focus of appreciation is the choreographic merits and aesthetic finesse of the dance.

The music is taken for granted, especially as the quality of the music is subsumed in how it inspires and matches the execution of the dance design.

STEP IV

Stylized formation dances can be featured at any appropriate occasion as an entertainment supplement in a social, religious or political context. They can also be presented as the event, especially during the premiere or another special social outing of a new dance troupe. The dance could also be presented, on invitation, at homes as purely artistic-aesthetic entertainment that celebrates life and art, or in communities.

STEP V

Stylized formation dances involve research for costumes and body adornments that would enhance movement of body parts as well as the general appeal of the expressive-aesthetic body. The organization of a group could rely on age-gender criteria. Hence there are maidens' dance groups for maidens, for boys, for adult women, for adult men and for children. Special, cultural arts education in initiation schools could also be displayed for public appreciation during the outing ceremony. Indigenous dances generally stage age-gender emotions. The age-gender distinction is an indication of the style of a dance in terms of the energy of the dance; the nature of movement, demeanour and gestures; the boldness, reserve or flexibility in body aesthetics, motions and language; use of space; body contact; and acrobatic as well as gymnastic displays, as applicable. There are mixed age-gender dance troupes as well. The nature of the mixture of gender, ages or both will influence the stylistic features of the dance design.

STEP VI

Stylized formation dancing calls for special organizational strategies that include the artistic organization of the music and of the dance, the social leadership structure for the entire group, the artistic leadership of the music and of the dance, the leadership roles of the choreographer, the composer, the costumier and aesthetician. In specialized groups, the issue of membership criteria, entitlement and discipline also arise.

STEP VII *Evaluation*

- Investigate and discuss the origin, formation and organization of a dance event group in your community.
- How many dance types or styles are there in your area? What are the distinguishing features of membership, dance style, music and costume?
- What are the distinguishing elements of style characteristic of any maidens' dance troupe as compared to any boys' dance troupe, or of a mixed gender dance troupe that you have observed closely?

The structure of an indigenous festival

TOPIC 1 Features of festival preparation

STEP I

An indigenous festival is a customary celebration around a social, religious or political theme that mobilizes extensive cultural observances, theatre and inter-personal as well as inter-communal bonding in both sacred and secular dimensions.

Scheduling of festivals: A traditional festival is a customary event commonly scheduled in the annual calendar of events of a human group. A festival coerces mass participation, mobilizing an entire community to engage in self-/group-reflection and regeneration. It is normally instituted as a mandatory public holiday lasting a day or more. Festivals are commonly scheduled during periods of low activity in the agricultural cycle in agricultural communities, or other subsistence occupational activities. The state of the collective health of a community is also an important consideration in scheduling festivals.

Cosmological factors may be taken into account in the scheduling of festival dates in the annual calendar of a people. This could be the appearance or a phase of the moon, a particular period in the calculation of the lunar calendar by indigenous specialists, a preferred climatic season suited to critical festival activities.

Occupational and cosmological factors compel communities to fix and celebrate some festivals at about the same time every year. Other festivals are occasional, and have no regular fixtures but rather depend on the exigencies of social, economic, religious, political, health and other cultural/cosmological factors. Chief priests of Deities associated with the religious and social festivals may have the mandate to fix the dates of certain festivals. The dates for others may be determined by the secular head of a community or by a designated committee/group. Any functionary who has the responsibility for fixing the dates of a festival usually relies on deep knowledge of cosmological signs and environmental factors, as well as on calendar calculations, to guide her/him. A festival is usually a period of maximized social interaction. Because of this, there may be natural or other inauspicious occurrences that compel the postponement or cancellation of a festival. A good cause may have to do with general community health; a period of communal stress such as draught, internal strife, social upheaval or economic crises; a period of political disturbance such as war; also epidemics, ritual crises, etc.

Once determined, the date/s for a festival is made known to the public in good time to enable the commencement of other aspects of the preparation at personal, family and group level.

STEP II *Religious preparations*

Most indigenous African festivals, even those with social and political themes, have religious foundations and implications. As such, they are associated with certain Deities or other supernatural, supra-human essences. Religious preparations would, in such instances, include consultation to achieve harmony with the principal Deity or supra-human essence associated with a festival theme. Religious functionaries may observe necessary avoidances or seclusions, divinations and other ritual acts mandatory for a festival. There may be a need to perform rites of mass purification or purgation, or for the appeasement of the Deity. Aspects of the religious preparation for a festival include medical or mystical preparations deemed essential for features of the festival, which take the form of ritual processes. These are aspects of religious preparations that involve various categories of religious functionaries or practitioners.

STEP III *Material preparations*

These will include environmental programmes that would enhance the general sanitation and public health, as well as improve the physical and decorative outlook of a community's approach routes, public places and private compounds. It may become necessary to erect new structures, repair and renovate existing ones, clear roads and adorn common grounds, etc. Responsibility for discharging these public tasks would be organized and assigned at the community level.

Families are expected to mend, clear and decorate the approaches to their respective compounds, the compound walls, the reception rooms and public spaces in respective homes, as appropriate. New dress outfits and other objects of personal adornment may be procured according to the economic resources of each family. Stocks of food, drinks and other items of customary hospitality would be procured for the festival. Usually there are special big market sessions, at least one, within the community prior to the festival. This affords people the opportunity to make final purchases or sell produce for the event. People would have saved up in cash and kind towards an important festival scheduled on the calendar.

Material props and objects, symbolic and otherwise, that are required for the observance of any festival would be checked or procured. These may include symbolic animals and birds for religious offerings and for communions that bond the living with the Supreme Deity, and regenerate the compacts between humans and other divine obligors through occasional metaphysical communion.

STEP IV *Artistic preparation*

Musical arts theatre (music and dance for spiritual enrichment, social/political/religious music-drama, festival and other significant/symbolic music, and musically staged gymnastic/acrobatic/mystical/sporting displays) is the fundamental rallying and transactional menu for the observation of a festival. No festival can make sense as communal cultural communion in the absence of the musical arts. Some musical arts events may be mandatory and

significant, and as such give identity and validity to the event. Others are supernumerary and are staged at mass celebratory level. They diversify and elaborate the festive scope and mobilize social/political/professional interaction during a festival.

During a festival there is a greater intensity of critical appraisal or utilitarian approval of artistic exhibitions. All the musical arts types therefore have to be prepared and rehearsed for peak readiness. Music instruments would be repaired or replaced, if necessary, and human artistes may need to be mentally, psychologically and artistically seasoned. Very crucial actors would be medically or magically vitalized as needed. Costumes and theatrical props would be procured or renovated. Topical singers would update their repertories, and new music compositions, dance items and music drama acts may be created or added to the existing repertory of groups.

Artistic preparations include body aesthetics: Cosmetic and body art decoration as well as hair coiffure to suit the different ages of the females, and males. Environmental art – fresh canvases of paint-drawings, murals and engravings on compound and house walls would be undertaken. Environmental artists may also be engaged to renovate public places, with sculptors adding necessary decor. Artistes who perform specialized or significant types of musical art would be engaged locally or invited from other communities if required.

STEP V *Political preparation*

A festival occasion is a period of intensive diplomatic activity in African indigenous cultures. The community as a unit expects many visitors. It therefore needs to promote itself as a united, viable and prestigious human group. It would also seek to advertise its human potential and material resources to advantage. A festival is an opportunity for a community or an associational group within it to test as well as demonstrate solidarity with its neighbours and to parade the strength and extent of its diplomatic relationship with other communities far and near.

Associational groups: Trade or professional or cultural associations or guilds could invite their members and associates from neighbouring communities for a show of solidarity. The nature of relational obligations in a society may make it mandatory for categories of marital relationships to be affirmed publicly. Women married outside their community, married daughters, may thus be required to be escorted home for a festival by their respective husbands and supporters who must validate their attendance with customary musical arts and material presentations.

Usually a festival is a period of peace, bonding and fellowship in a community. A community may enforce this by prescribing severe penalties for those who contravene public peace and codes of interpersonal accord. Generally, all members of a community demonstrate solidarity, cooperation and commitment to uphold the group's prestige, and ensure the success of a festival. The image and political standing of the community, as well as its various associational groups and compound units, are at stake. An impressive showing is crucial to how a celebrating community will afterwards be rated by neighbours, allies, critics and enemies for future social, political and economic relationships.

TOPIC 2 Features of the core event

STEP I

Every indigenous festival has two levels of observation – the deep and the surface levels. The deep level implicates transactions that portray the festival theme and objectives, whether notionally or as an elaborate, protracted, and often-critical programme. All the events that transpire at this level can be categorized as the **core events**. A study of the core events, as well as the appertaining symbols and props, would yield the primary divine essence and human meaning of the festival. A festival theme commonly implicates the regeneration, reaffirmation, or renewal/renegotiation of a covenant, usually between human and intangible metaphysical partners. This is the main and serious business of the core events. It needs to be satisfactorily accomplished for the continuation of the relationship as well as the mutual obligations between the human community and a supernatural partner in the affairs of life.

The surface level of a festival is a public endorsement and celebration of the successful transaction of the core events. It commands open identification with a festival theme by all members of the community and visitors alike. All the events are celebratory and festive in nature and scope. Hence they are categorized as the **celebration events**. It is at this surface level that all the secondary, social-cultural programmes and sub themes normally generated by the idea of a festival are defined, performed, exhibited and appraised.

STEP II

Selected functionaries in the community conduct and perform what gives meaning to a festival theme during the core events. The general public is only involved as passive but empathically committed participants. That is, every member of the community, although not present at the scene of the transaction of the core events, is aware that the business of the heart of the primary festival theme is being conducted. They are concerned that the eventual outcome would affect the corporate wellbeing, welfare, overall future and progress of the entire community polity and systems. Everybody is also aware that a successful outcome of the core events would herald mass relief, and trigger active mass participation in the celebration events. On the other hand, any untoward occurrence in the proceedings of the core events could precipitate the type of crisis that could compel cancelling or postponing the celebration events.

The selected functionaries who perform the esoteric or exclusive core events would include the designated ritual priest/s of the festival Deity, which is the principal metaphysical authority that "owns" the festival, or is associated with the festival theme. The secular head/s of the community or society may be principal actors, depending on the festival theme. Other categories of participants could include specialist musicians who play the mandatory music for the musical arts theatre commonly implicated in the transactions of the core events. Diviners and mediums and doctors may also be involved as agents or intermediaries through whom the metaphysical partners are evoked to manifest their presence and

participation, and communicate their endorsement that the festival contract is binding, and can be celebrated as a successful metaphysical communion. There may be other selected elders or categories of persons in the community who have mandatory roles to play.

The primary objective of observing a festival, as already stated, is to mark a successful regeneration of a contract of associationship between a human group and a designated supernatural essence. It also implicates purgation and renewal. The terms and obligations for such an association would be regenerated to accord the continued stability, wellbeing and progress of the human partners. On their part, the human partners are bound to demonstrate certain token observances, avoidance and/or offerings that acknowledge and respect the beneficent role of the tutelary festival Deity or essence. The theme of the festival could be fertility – harvest or human fecundity. It could be primogenitary –celebrating the founding and continuity of the human group; religious – to regenerate the spiritual health and sustenance of the community and individuals; religious-political – a New Year purgation and show of solidarity, etc.

The venue for the performance of the core events of a festival theme could be in the temple of the festival Deity, in a sacred sanctuary, in a priest's or secular leader's abode, in a market, in a grove or other sacred natural location ascribed significant importance in the theme of the festival, or any other extraordinary site. The timing could be determined through esoteric divination or heralded by other private or public ceremonies or observances. It could also be signalled by known cosmological phenomena. The timing in other instances could first be communicated to the active participants only. Usually there would be a sign that communicates the successful outcome of the crucial acts of the core events to the entire community.

Where music is an essential feature of the core event, it structures the scenario of enactment, evokes the appropriate atmosphere for the metaphysical presences to emanate as phenomenal experiences, inspirits the human actors, and generally paces the activities. The music structures the dances when these are present, provides the framework for significant incantations, mystical verbal formulae, declamations, chants, songs and any other form of verbalization. The music also signals, by the nature of its sound, that the core event is taking place, thereby evoking the moral support and empathic commitment of the passive community audience wherever they may be. In some instances, a significant feature of the musical sound may indicate the success or failure of the core events, and this would herald or abort the events of the celebration.

Where the core events are unsuccessful, the mood in the community would be tense and apprehensive. Certain other consultations, divinations, investigations, propitiations and purifications may become necessary to restore the spiritual or psychological wellbeing of the community. Such a measure would become necessary for the harmonious and progressive existence of the human group. Meanwhile the festival could be re-scheduled for a later date or put off altogether till the following season, by which time all the necessary conditions for its success would have been fulfilled. A failure in the core events occurs when the crucial and significant nature of response from the supernatural partner fails to transpire, or when there is a serious human contravention in the community that aborts the initiation of the core events.

TOPIC 3 Features of the celebration events

STEP I

The most significant public programmes in the celebration of the success of a festival's core events are music making and musical arts theatre. Music calls people out of doors, and rallies them to the common ground or other venues of celebration. Mass participation takes the form of parading through the community space with mobile musical arts groups, watching stationary musical arts theatre events and engaging in musical games. There would be overt and healthy participation in favourite or appropriate musical arts types. Music that calls for selective participation would rally the qualified participants at preferred venues. The atmosphere of merriment and festivity compels every category of citizens and visitors to share in joyful communion. Some publicly staged musical arts types may relocate to homes and compounds. When musical activities cease, the particular festival celebration for the day or year ceases.

STEP II

Other activities that propel the fulfilment of the secondary objectives of a festival but which are not programmed to or marshalled by music also take place. There is exchange of visits and gifts involving various categories of relationship and association within the celebrating community, as well as with outside communities. Hospitality is liberal, and attests to the economic resources of various households. A festival occasion is an appropriate occasion for individuals and families to exhibit dress, body adornment and decorations, and home fittings and artworks that attest to their material status, aesthetic sense and levels of achievement to best advantage.

All members of a family and, therefore, all members of the community are expected to be at home for the important festivals. The festival occasion thus makes it possible to assess the human resources of households and compound units, and thereby of the population and human resources of a community. There is abundant opportunity for recreation and relaxation as a mandatory holiday from any regular occupational labour is observed during important festivals.

Festival periods maximize opportunities for negotiating and re-affirming friendships and fellowship. There is romance as young and old turn out in their best attire, adornment, spirits and manners. Visitors are also around as favoured guests or independent observers. They come prepared to assess as well as impress their hosts. Apart from the mass gatherings to enjoy musical arts events, visiting members of occupational and other cultural associations exchange gestures of solidarity with their counterparts in the celebrating community; guests that have been specially invited for diplomatic overtures are hosted on behalf of the community in designated homes and locations.

TOPIC 4 Implications of the idea that informs a festival

STEP I

A festival generates abundant human exchange, sharing, goodwill, cooperation and general demonstration of group solidarity. There are personal and nuclear levels of spiritual recharging before the celebration events. At a wider community level there is sacred metaphysical communion between the human group and the appropriate festival Deity. During this ritual performance, contracts of associationship from which societal mores, codes and, sometimes, systems derive, are reaffirmed. Then secular communion follows among people at various levels of social interaction and obligation – family, age groups, children's groups, titled groups, and other common-interest groups engage in reunion and bonding.

The degree of commitment and cooperation demonstrated by everybody regenerates a community's collective consciousness of its social-political unity and the group's survival. Other values are evoked: personal differences and sectional hostilities are eschewed or shelved or resolved, or placed under a taboo, in order to ensure the healthy spiritual environment and communal ethos demanded by the philosophy as well as sacred focus (the supernatural essence) of the festival. The supernatural partner, it is believed, will not commit to any obligations that are not endorsed by a united human front.

There comprises regeneration of social and kinship relationships through demonstrations of solidarity and symbolic customary respect in the form of visits, exchange of gifts, communal feasts and presentation of respect that delineate rights of primogeniture. Such re-affirmations of relationships may define a compound and its genealogical structure. Regeneration of inter-human and inter-communal obligations take place at marital, political, artistic, occupational and other levels of common interest.

The strength of families and compound units, and therefore the population of a community, is reckoned, and the social status and economic standing of individual families and compound units are manifested. Wealth is publicly advertised and shared through the quantity and value of decorations, adornment and entertainment mobilized by families.

As a period of maximized socialization, a festival period normally presents eligible spinsters and bachelors for one another's appraisal and nuptial overtures.

Through official festival periods that may last from a day to a week or more, a community structures a mandatory communal vacation into its calendar and social-political system. Thus we find that the balancing of periods of recreation and relaxation with periods of intensive subsistence occupations are health measures that are entrenched in the cultural life of indigenous African societies.

A festival occasion motivates and mobilizes creative genius in all the areas of artistic endeavour. It is a period of intensive artistic and aesthetic consciousness, excitation and productivity.

The festival programmes afford unique opportunities for wide-ranging cultural, social and civic education for young and old alike.

STEP II *Evaluation*

- List the important festivals in your community. Which ones have special festival music? Does the special festival music take the same name as the festival? Discuss the festival music in terms of orchestration, performers and usage. Can such special festival music types be performed at other occasions in the community? Which general types of music are commonly used at the celebration stage of festivals?
- Which festivals in your list are common in your ethnic group? Which ones are peculiar to your community or sub ethnic groups? Are the features of celebration of the common festivals similar in all the various communities or sub ethnic groups of your society? What are the differences and similarities? You will probably find that the differences will occur at the surface level of the celebratory events in terms of musical arts manifestations. The deep levels of societal values and the core events may be similar.
- Which festivals, if any, are uniformly celebrated on the same date and time by an entire society? How are festival activities coordinated among dispersed communities within the society?
- Choose sample festivals in your community, and discuss the features of the festival along the lines outlined in this Unit. Enumerate the values embedded in such festival ideas and observations that may not be ordinarily highlighted or discussed but which give meaning and essence to the elaborate festival organization and activities.

The contemporary music scene in Africa

TOPIC 1 The nature and features of popular music

STEP I *Indigenous background*

We have already mentioned that there are two broad genres of musical arts conceptualization in the indigenous African musical arts system. The first is the utilitarian musical arts idea that may be ritually or contextually bound and regulated in terms of content and presentation. It is created and practised in the context of other societal institutions, situations and observances, which such a musical arts conception thereby normally signifies, explicates and conducts.

The second genre is that of entertainment music, which by its nature, objective and practice constitutes the cultural event. It celebrates musical arts theatre as an entertainment art. Entertainment music is generally free from contextual connotations and regulations, and is ubiquitous. That is, entertainment music can be featured at any social occasion that is celebratory. In vocal types the texts are usually topical and welcome extemporization. The instrumental types are continually searching for and incorporating new elements, original or borrowed, that would advance its entertainment objective and content without shocking the artistic-aesthetic sensibilities of the cultural audience. The practitioners may be professional musicians who subsist on their art. Some are itinerant entertainers who depend on tokens of appreciation from their audiences everywhere, as well as on contractual fees from persons who engage their music, as primary sources of income. The structural framework characteristic of a style or group may be standard, but structured in such a way that the text may be varied to reflect and satisfy the needs of every presentation or patron. Indigenous entertainment music is usually in great demand and highly developed, even if the entertainer may not be accorded any commensurate social regard. The musical content is current, ever changing, and canvasses popular appeal. Presentation is informal and non-seasonal. It is not calendric, except for periods when music making in any form is under a taboo in a community for health or ritual reasons. Indigenous varieties of pop music, however, are not usually intended as music for mass dancing. Where there is dancing as a feature of presentation, it is performed by the artistes themselves as an artistic specialization that enhances audience appreciation. Indigenous entertainment music demands a contemplative, passive audience. That is, the audience appeal lies primarily in the aesthetic quality and the creative ingenuity, as well as topicality, that mark the textual content, and which investigate fun and humour. Indigenous pop music, in being directed at a listening audience, features talented solo artistes or small mobile groups such as minstrels, story singers, praise singers, social satirists and string instruments, as well as finger piano soloists.

STEP II *Modern popular music in Africa*

Some indigenous cultural practices are conservative and resistant to external forces of change. They could accommodate elements of change very cautiously and with critical introspection, except when a dominant force suppresses them or coerces change. Systematically instituted cultural practices that embody a people's deep rationalizations of the purpose and issues of life, as well as performatively reveal the cherished aspects of their human identity, include marriage rites and customs, dietary science, funerary rites, political systems, social structures, belief systems, entrenched sets of values, virtues and ethics, their modes of hospitality, oral literature, artistic expressions of ritual or contextual significance and festivals, among others.

Other cultural practices are transient in nature. They are not institutionally prescribed, and as such are cultural expressions that are easily influenced. The transient practices aim for indiscriminate mass appeal and consumption, being economically oriented and topical in conception and practice. They are classified as popular culture or pop culture. A pop culture has a cultural base while continually exploiting new, sensational or exotic elements to enhance its topicality and contemporary orientation without scandalizing or alienating the tastes of its primary audience base.

We have already identified the pop genre in the indigenous music milieu. The following discussions will focus on modern, urban pop culture. The backdrop for modern pop music in Africa was laid by colonial administration and the missionary activities. These combined forces compelled the alienation of African populations from many of their indigenous mental and material cultures. The colonial administrations promoted colonial police bands and the European popular dance music types of the early twentieth century (quickstep, waltz, foxtrot, rumba, etc) as fashionable entertainment and relaxation according to the tastes of the colonial administrative officials and accessed in European clubs and at official ceremonies. These gave rise to the modern club or hotel entertainment culture that distanced itself from indigenous social-cultural practices. Later, the African administrative and cultural elite established African clubs imitating the cultural imaginations of European clubs. Next, hotel businesses started to take care of travellers and residents in the developing urban areas that grew around colonial administration cum commercial centres.

The missionaries started schools, and introduced school brass bands, which diverted the imagination of African children from indigenous musical arts models to playing school band music for marching and other school occasions. The instruments were mainly wind ensembles such as flutes, cornets, trumpets, baritones, trombones backed with side drums, bass drums and other percussive instruments popularized by the police and military bands. School brass bands played for bazaars, morning assemblies, school parades, weddings in communities, and other social and school occasions approved by the educational authorities and local headmasters. The former members of the police bands and school bands started playing for a fee for their livelihood in nightclub orchestras, and also serenaded weddings and other contemporary social events in the urban areas. The early popular music orchestras added the saxophone to the brass band tradition. The style and repertory initially copied the European popular tunes played by the police band.

Popular tunes derived from indigenous popular music styles but revamped to court cosmopolitan urban tastes were developed with the introduction of modern and tradi-modern guitars. Saba-saba, konkoma, samba, and kwela are examples of such quasi-indigenous pop styles that developed subsequently. Homophonic arrangements were adopted in which harmonies in thirds and simple chordal thoughts that characterized the church hymn, foreign school songs and European dance hall music formed the basis of part relationship.

Fingering and plucking techniques on the box guitars that were stylistically closer to indigenous string instrument playing gave rise to a parallel pop music style modelled on the indigenous minstrelsy and satiric music styles that used indigenous strings and finger/thumb pianos. Guitar bands were formed simultaneously with the emergence of solo guitar entertainers developing individual as well as intercultural solo styles. The performers did the rounds of the hotels and drinking shanties/places that were springing up around mining towns and townships where the colonial administration and modern economic pursuits flourished. The ex-servicemen returning from the Second World War that ended 1945, and who had picked up the nightclub entertainment habits of Europe and Asia, gave a tremendous boost to nightclub life and music in African urban towns as both patrons and entertainers. The introduction of the phonogram (gramophones and the breakable shellac disc recordings of foreign popular music) popularized various other world popular music styles, particularly those of Latin America such as the cha-cha and the meringue that have some affinity in sound and structure with African indigenous music. Pop music started moving into homes as well, to form private listening habits different from the indigenous culture of mass and open music appreciation.

The development of amplification technology later brought about the merger of the instrumentations and techniques of the brass bands and the guitar bands. Urban pop music then featured the amplified guitar, the amplified solo voice, wind instrument channels and of course, the rhythm section foundation. New pop music styles came to be forged in various parts of Africa, blending indigenous music and foreign musical trends. Saturday night out in the urban and suburban hotels became the vogue for administrative staff, merchants, miners and modern office and shop workers. “Band boys” became the darlings of hotel ladies and the favourites of regular nightclub clientele. The personality of the modern African nightclub entertainer started to emerge as that of an artiste who lived a carefree, almost loose, life, co-habited with free women equally seeking easy custom in urban centres. The music of the “band boys” was enjoyed in the nightclubs and social parties as an index of modern African-ness. The patrons liked the musician for his art while snubbing him for his loose lifestyle.

The radio, the record player and disc recording technology gave the final commercial boost to the pop music enterprise as well as sharpened the flippant social image of the modern pop musician and her/his music as distinct from the functional social stature of the indigenous African musician. Pop music increasingly became the music of the masses as it transcended ethnic cultures and tastes. The technology for pop culture dissemination moved the music of virtual musicians more and more into homes in urban and suburban areas. But the cultural sensibilities of persons in the remote indigenous communities could not accommodate the hybrid instrumentation, flippant human text and lyrics and the eclectic musical styles of modern pop. In more recent contemporary experience, the modern mass

media industry has begun to build the foreign star entertainer culture around bandleaders as well as talented instrumentalists and singers whose names are constantly beamed over radios and imprinted on record labels.

Modern artistes early in the history of the pop music genre in Africa started to exploit any language and textual theme that would generate popular appeal – English, French, widely spoken African languages, pidgin English, even Spanish and Latin American texts, which the singers sometimes barely understood. A mixture of all of the above was freely tried, depending on the style of the pop music and the derivation of the tune. The sentiments of the audience who were out to enjoy any exotic language and exciting rhythm without bothering about understanding the text also influenced the trends in modern pop music.

Finally the combination of newspapers, television and modern sound recording and amplification technology, as well as the hard sell of media advertising made pop music a primarily commercially oriented industry that gives very high visibility to pop musicians, irrespective of their social value-virtue base. The modern African acquired the propensity for copying any cultural trend in vogue in Europe and America, and the modern pop music movements in the Western world correspondingly charmed the cultural imagination of Africans, becoming the visible pop music model and preference all over Africa. Certain syncretic churches, as well as some movements within more established Christian church organizations joined the modern pop music explosion. Pop music has become the favoured evangelistic propaganda medium with strong economic orientation. It is a fact now that pop music has become the most widely listened to, appreciated, patronized and used music in contemporary African social life. The content and social-human implications of modern pop music in Africa deserve critical attention and study in music education and scholarship as the most popular and inescapable people's music.

STEP III *General characteristics of modern popular music*

Our study of pop music will focus on the following features of creativity, presentation and patronage:

Instrumental resources and trends in orchestration: Popular music styles can be distinguished by their peculiar instrumentation. The jazz kit drum set, which has become the standard percussion or foundation for the rhythm section of most contemporary popular music styles comprises a bass foot drum, snare drum/s, side drum, kettledrums, cymbals, high-hat and cowbell. It provides a strong dance-motivating rhythm foundation, and rhythm patterns typify pop styles. Sophisticated amplification for string instruments and voices is also very much a common feature. A strong pulse line, often of melodic essence, is a standard feature of all styles, and is commonly assigned to a bass string instrument, previously an acoustic fiddle bass. The electronically boosted electric bass has virtually replaced the acoustic bass, even in traditional jazz and jazz-oriented ensembles. Other prominent variable features of orchestration include the vocal solo and chorus sections; a dominant action rhythm string section (usually two electric guitars); the piano/electric keyboard/synthesizer section; the horn section; the percussive rhythm section other than the drum kit; and devices for the most trendy electronic effects. We can identify and categorize pop music styles by

the arrangement and emphasis given to any of these sections in combination with the song themes, vocal styles and action rhythm character of the Ensemble Thematic Cycle, a basic formal feature that modern pop shares with indigenous African music.

Voice culture and the language of delivery: English and French are the common languages of pop songs in Africa, depending on whether the country has an Anglophone or Francophone colonial cultural history. Local languages that characterize indigenous pop music styles are equally in vogue and are becoming fashionable for singing in European-American pop styles. Voice culturing is also an element of style. Some pop music styles favour straight singing while others incorporate vocal effects such as shouts, glides, affected voice quality, scatting, rapping, electronic vocalization, etc. Some singers overcome cultural voice qualities through training. Ordinarily, people from a cultural area have a distinguishing singing voice culture, an example of which is the presence or absence of the natural vibrato.

Thematic content: Generally, popular music of any style or place aims at topical texts that humour, monitor, expose and reflect the human issues and cultural as well as social-political trends of the society of origin. Some pop music styles, however, are known for pointed emphasis on contemporary social, political, religious and personal experiences, which are often given flippant treatment. The blues, soul and reggae, for instance, are primarily known as songs of protest against social-political repression. Congo guitar music, the East African *kwela*, South African *kwaito* and *saba saba*, the West African highlife, and the Caribbean calypso transact textual themes of social satire.

Musical texture: Pop music relies on the ensemble thematic cycle, which is the basic structural-formal framework of African indigenous performance-composition syntax. Pop music styles primarily can be distinguished according to the fundamental pulse and action motivation themes within an ensemble thematic cycle, the characteristic melodic features, the harmonic idiom, the syntax of part relationship and interplay of ensemble sections – horns, strings, vocals, percussion, electronic sound effects, as well as the features of orchestration and thematic development devices such as internal variation, ostinato, strict repetition and/or sequencing of phrasal or rhythmic structures; the character of the string bass line; the nature of the horn passages; and the dominance of solo instrumental passages including the human voice.

Features of form: The basic form that characterizes most pop music styles is the ensemble thematic cycle. Typologies of form include stanzaic arrangements interspersed with instrumental channels and solos, through composed improvisations and/or extemporizations over an ETC framework; interplay of orchestral sections (horns, strings, rhythm); sound effects; extension or developmental devices; key changes; and dance sequences in live "show biz" presentations.

Presentation: The disc, cassette, video and DVD recording technology has become common and ubiquitous for the presentation and popularisation of any pop music culture and style. Pop music started and developed as a dance-oriented, live entertainment art form. But modern recording and communication technology have made it a primarily contemplative and personal entertainment art form. Pop music can now be listened to individually or in groups and in any venue – in homes, restaurants, offices, cars, shops, market places, along the streets, in hostels, dormitories, etc. In terms of active group participation in pop music enjoyment the venues are equally limitless – dance halls, open spaces, house parties,

beaches, parks, concert halls and anywhere the music can be reproduced electronically or played live for people in the mood to dance or socialize.

Commercialism and text: Theme and text in pop music are commercially oriented and, therefore, court mass appeal. Producers and lyricists court catchy statements, euphoric texts and presentation gimmicks that would empathize with the fantasies and emotional longings of the core pop music clientele, mainly modern youth in national and global projections. The sentiments of the lyrics that are avidly explored are of a nature that the consumers can easily identify with or personalize as expressing their personal moods, emotional longings, philosophies, experiences, aspirations and imagination. The themes of pop music all over the world are fairly standard and constant – love, success, dreams and desires, sorrow, protest, social/political satire. Pop artistes and promoters merely exploit new and local treatments.

Commercialism and musicological features: Pop music relies on idioms of musical expression that are not intellectually demanding to court the widest possible audience. We must, on the other hand, bear in mind that, to achieve such idiomatic simplicity that will at the same time be captivating, could be quite demanding on the creative ingenuity of pop music composers and arrangers. In the quest for commercial viability, modern pop music idioms generally are characterized by:

- Pulsating rhythm underscored by an action rhythm frame that enhances the primary dance or movement orientation. The main beats are very well defined and emphatic while the action rhythm characteristic of a style is motion intensive.
- Uncomplicated arrangements so that listeners, at the intellectual level, can easily follow the part relationships. In any case, listening interest focuses on the vocals, the lyrics, or the solo passages and improvisation.
- Sensational artistic personality: Pop music is personality music. Breath-taking personal vocal and solo styles create star personalities who, in turn, obtain commercial success for the producers, promoters and themselves.
- Catchy tunes that the audience can easily pick up and reproduce.
- Flashy or fanciful self-imaging: Performers strive to build personality cults through vocal imaging, stage presence and personal interpretation of tunes and moods of songs. As such, peculiar voice production, text interpretation and visual presence (gestures, dramatics and affectation) are important marketing gimmicks, and become factors of success or failure for an artiste and her/his music. Quite often, star artistes sell poor music, while exciting musical creations, on the other hand, launch mediocre talents into stardom. Exotic compositional elements could enhance the commercial success of pop music.

Song stylistics: The essence of any pop music composition is the tune – vocal or instrumental. Vogues in pop music are transient, changing very rapidly. Producers, promoters, composers and artistes exploit the commercial interest of any style that is the commercial success of the day while exploring and marketing new song styles that could be the chart breakers of tomorrow. Stylistic aspects that are commonly exploited include stanzaic hymn styles, responsorial structures that often court audience participation in live shows, recitative, theme and variation, choppy phrases, chain song, through composed extempore, minstrelsy and story singing styles.

Ownership: Pop music is the personal or joint property of the composer, the artiste, the producer, the promoter, as may be applicable. Since it is a commercially oriented enterprise, there are contracts of agreement between the various categories of participants engaged in the business of making a song idea a reality in any recorded or performed form. Copyright laws in countries that institute and protect them check for unauthorized imitation or commercial exploitation while apportioning the financial interests of all involved in a contract. Pop music is a business venture in which practitioners/entrepreneurs ensure that the ownership of every item is clearly defined and patented according to the agreements between participants and the copyright legislation of every nation where it is produced. Ownership of every pop music product is recognized and protected across the nations that subscribe to international copyright conventions and the related legalities. We need to be aware of the incidence of piracy in the pop music industry and do our best to assist in the fight against such illegal activity, which deprives hard working musicians of their intellectual property rights and earnings.

The practitioners: Exponents of modern pop music strive for very high visibility and distinctive lifestyles, which often border on the bizarre and abnormal, in order to capture and sustain public attention and thereby boost their own marketability and that of their products. They generally are professionals who subsist on their work and face intense competition that often entails unfair practices. Artistes seek alternative means of survival when their public acceptability wanes. Most artistes who achieve commercial success on the basis of a hit style or product engage in other forms of business investment because of the very transient nature of pop music styles/types and the rapid shifts of taste. Thus, should public demand for their music decline, they can retire into other more stable, though often less visible, means of livelihood. The modern star culture makes pop music a highly competitive, often frustrating business that also often impels substance abuse. The practitioners exploit schemes and sales imagery that would propel group or solo artistes to stardom, and keep them at the top for as long as possible. Some artistes change styles in order to be identified with whatever new style is making commercial impact.

Modern pop music does not always discriminate on the basis of gender, age, race, colour, religion or creed, modern education or lack thereof. Whoever is effectively marketed to capture popular appeal through her or his music becomes a public idol. Publicists, promoters and managers rally round her/him for the commercial worth, and for as long as the critics and the pop music consumers approve and patronise the products.

It has to be observed that pop music styles often impose a certain distinctive lifestyle, psychology and public image on the artistes. For instance, committed artistes who specialize in protest pop music styles often adopt lifestyles and public behaviour that protest against the social conventions of their place and time in order to project an image of authenticity on their music. They form their own deviationist lifestyles and develop a distinguishing culture of dress, hairstyle, love and politics, together with other peculiar traits that often contravene State laws and conventional social ethics. In turn, their peculiar lifestyles and behavioural codes continue to affect the quality, content and presentation of their protest style of music. In some instances, star artistes have developed cult personalities with audience followers that copy the mannerisms and a-social/political doctrines of such successful pop musicians.

STEP IV *Pop music styles in Africa*

On the contemporary music scene in Africa we can identify regional pop styles striving for patronage side by side with what has come to be regarded as global pop music styles. Global pop music styles have been made possible by such modern communication factors as the film, the television, the radio, and the print media, including international magazines. Colonialism and neo-colonialism, and the attendant dependence mentality manifest in the syndrome of acquired culture taste, have also enabled the proliferation of global pop music styles. With this has come the inevitability of international languages, particularly English and French, which are now imperative for mutual communication among ethnic and national African groupings. The global styles include jazz, which has attained classical music status and is studied, blues, twist, country and western, rock'n'roll, reggae, soul, funk, disco, break, rap, etc. Global pop music thrives on universal themes and production resources.

Regional pop music styles are equally characterized by language and by strong elements of indigenous music idioms of the region. These elements are to be found in the melodic structures, even when the language for a regional type is international. Indigenous harmonic idioms, orchestration and voice culture also mark the sound of the music strongly. Conventional pop music themes are often given regional or local re-interpretation. Within regional styles there may be local styles that are popular within a country or an area of a country. The popular West African regional music styles, for example, include highlife and guitar bands while a local style is the Nigerian juju music.

We also note that pop music styles are developing and changing. Factors that influence stylistic change include access to exotic instrumentation, electronic sophistication, more advanced recording technology, including balancing devices, consoles, sound effects, overdubbing and so on. Another factor that contributes to change is the deliberate inter-borrowing and inter-structuring of stylistic traits. This last factor is primarily responsible for the emergence of new styles, and the increased appreciation of regional styles across regional tastes and geographical boundaries. If an identifiably new style is successful because of its unique musical elements, it acquires a name and becomes a standard style for further exploration.

New dance movements often help to mark and market new pop music styles to the audience. These peculiar dance styles usually interpret, in visual dimension, the unique choreo-rhythmic elements of the new pop music style. The music and the dance take the same name. Pop music trends may be conceived and developed by adult creative minds in exploring the old and modern in music instruments and technological sound manipulation. But it is the taste of the youth of the world, especially the teenagers who are the primary consumers of trendy pop music products, who determine the acceptability, popularity and durability of a style. The tastes and imaginations of the youth, however, are subtly manipulated by the sensational sales techniques and technology of the modern media – electronic and print – and their creative promotional, advertising and marketing specialists.

STEP V *Trends in pop music criticism*

Criticism of abstract music conceptualisation to which the pop music genre primarily belongs is based on the musicological and lyrical content of the music. In the derivation and manipulation of the creative elements in a musical style, strong cognizance is taken of the musical sensibility and tastes of its target audience. The purchasing audience is the final arbiter in the matter of the success or failure of a pop music style and product. The modern trend in music criticism is a strong factor in the acceptability or failure of a pop musician and her/his music. Music critics, through the mass media, model and influence the listening and appreciative attitudes of the public. They call attention to the merits and demerits of an artistic product and its presentation. The modern critic is expected to be knowledgeable about the techniques of musical creativity and production in order to effectively manipulate model audience tastes. The critic's human biases and subjective interests would naturally influence her/his judgement, but in societies with modern critical procedures, the individualistic judgment of art critics generally play a crucial role in audience acceptance of a work of art.

We can then conclude that the factors which influence the acceptability and success of a pop music style and product, and which at the same time affect creativity, innovation and productivity are the modern mass communication media including the television, film, radio, video, and also the news, publicise the critical judgement of the pop music critics. The audience that consumes the products becomes the final determinant. The pop music audience being an involved, and sometimes participant audience through dance, still reserves some option. Mass taste and cultural orientation, as well as purchase power, make success or failure of a pop music product, despite the flashy sales technique or the critical opinion of the pundits. In the final analysis, the sales chart rating of a pop music product is the most reliable index of its popularity and success.

STEP VI *Evaluation*

- Make a list of the modern pop music styles in your country according to global, regional and local styles.
- What compositional, instrumental and presentational features distinguish one from the other? Discuss this under the subheadings in Step III. What has accounted for local styles not gaining regional acceptance, and the regional styles not gaining global acceptance?
- Name some key local exponents of each pop music style, and give their social and educational backgrounds, as well as their musical training where possible. What elements in the music as well as other non-musical factors account for the wide or limited successes of the of pop music exponents?

TOPIC 2 Comparative features of indigenous music, tradipop and modern pop music

STEP I

The following comparative overview of the nature and features of practice for the three genres of musical practice commonly found in the contemporary African musical scene recapitulates most of the discussions in this Module.

Content: Indigenous music is derived, musically, from distinctive cultural sonic preferences that regulate compositional philosophies, theory and idioms using instruments that conform to indigenous standardization principles. The context that gives rise to a typology is a key factor in the determination of the significant form, the characteristic sound and the presentation theatre. The language, verbal or instrumental, is local, while the compositional theme, structural contents, performance form, and text (vocal or encoded in materials and objects) are informed by weighty human and cultural issues, also the context and the community's world-view. Sound effects, when present, commonly have psychological objectives. Performance composition on a flexible and elastic formal framework determines the actual musical outcome of every performance. The musical texture commonly is polyphonic as a result of the humanly oriented philosophy that grounds musical arts rationalizations. Peculiar individualities (voices) forging egalitarian wholeness are basic to the standard textural structure plan of a piece.

The musical content in tradipop is indigenous in thought, idiom and orchestration. The form makes allowances for extensive extemporization and/or improvisation. The language of popular appeal is the local language while the theme and lyrics often are of topical and social immediacy. The treatment of textual themes and stories is usually satiric or humorous but demonstrates strong societal and human import, thereby implicating utilitarian intentions. Sound effects are usually vocal.

Modpop music is marked by hybrid and eclectic musical idioms and instrumentation. The most common forms are the stanzaic or song form with solo, percussion or instrumental chorus sections. The language is cosmopolitan – the language of the projected target audience – encompassing English, French, Pidgin, romance and local languages. The more recent styles exploit the electronic sound effects facilitated by advances in sound technology. Texts cover a wide range of topical and romantic issues, often of flippant social or human interest. The harmonic sense is hybrid, with interpolation of indigenous and simple Western tonal harmony. The texture is conceptually homophonic, although there are recognisable polyphonic movements with structural independence of ensemble lines in some styles.

STEP II *Creative motivation*

The world-view of indigenous music was limited to monitoring, interpreting and managing life issues and experiences of the immediate human group, spiritual space and environment. The creative resources and the sound reflect the social-political systems, religion and belief

systems, as well as the economic, technological and environmental resources of the owner community. A majority of the music produced is utilitarian in conception and deployment. The musicians perform essential societal systemic services, and, as such, apply creativity and the effective-affective potential of the musical arts to accomplish various prescribed functions. Indigenous music is structurally integrated into the mechanics of the social, political, religious and economic systems of its human and spiritual environment. It often is an executive arm of the indigenous governmental and religious systems. Nevertheless entertainment value is always implicit as a basic, even if secondary, creative aspiration in any indigenous music type.

Tradipop music has the entertainment objective as its primary creative motivation. It reflects the immediate world-view of the human environment it services in the same way as other indigenous categories. The audience is also elastic, variable and non-fee paying, except when the practitioners are specifically hired to serve at the private functions of patrons.

Modpop music aims for a universal, in fact, global appeal. Its world-view and creative resources are as wide-ranging as the experience, exposure and imaginative fancy of the practitioners. The creative motivation is primarily economic. Some styles may demonstrate social-political commitment, but such objectives are of marginal import and reckoning in the social and political affairs of the modern state system. Depending on the venue and purpose, modpop music presentation calls for a fee-paying audience or patron.

STEP III *Material resources*

The instruments, props and costumes used for indigenous music performances derive from the natural material resources and technological ingenuity of the human environment. These are rationalized, designed and fashioned to enhance the contextual, psychological and utilitarian objectives of the music. In dance or dramatic musical arts, the costume and props are conceived and designed to highlight the dance movements and the character or denotation of role actors that are often of extra terrestrial conception and ascription of potency. Physical structures may be constructed or installed for effective presentation.

The instruments of tradipop music reflect the material resources and technological ingenuity of its environment as well. Costumes and props are of marginal conceptual significance, and generally are decorative in essence. The affect of the musical sound is the focus of interest.

Modpop incorporates both indigenous and modern conventional instruments so long as there are capable performers. Costumes and props may enhance aesthetic appreciation in live or television performances, and contribute to the entertainment objectives of the music depending on the primary method of presentation – live or otherwise.

STEP IV *Audience*

The indigenous music audience is a communal, homogenous and empathic audience. Virtually every member of the audience is cognizant of the societal-human purpose as well as the

cultural grammar and idioms of creativity. The cultural audience as such is ably encultured to project mass emotional commitment to the outcome of the musical arts, as well as the event within which it gained artistic validity and social-cultural meaning. Hence a participant indigenous audience imbues creativity. It also is a contemplative audience, or rather a reflective audience. The artistes synchronously feel the impact of their performances in the audience, and the experiential impulses from the audience impact synchronously on the artistes' creativity. But while some indigenous music types, especially the general entertainment types, encourage active mass audience participation in dance, theatre and other demonstrative gestures of appreciation, some other types such as dance music, associational musical arts groups, embodied spirit manifest groups and some ritual categories demand certain qualifications for active participation. On the indigenous music scene there could be a distinction between the audience participating through action and the emotively involved audience. The latter is emotionally committed to the outcome of a performance but is not expected to demonstrate its empathic involvement in an overt theatrical manner. Generally, the nature and practice of indigenous musical arts prefer a live rather than an empathic-aural audience because the audience is crucial to the performance-composition process: audience responses help to determine the musical outcome of a performance session. The idioms and materials of composition generally are common knowledge. As such, cognitive appreciation is possible for virtually all ages and genders in a society. Nevertheless, the expert manipulation of the idioms and materials of composition and presentation is the capability of specialists who have demonstrated exceptional innate creative aptitude and/or performance skill within general musical arts capability. The indigenous musical arts audience then is an indispensable feature of the contextual presentation. The indigenous musical arts audience is elastic in its physical relationship with the performers. Members of the commonly interactive audience can move in and out of the performance space. The audience could make a presentation to an exceptional performer or for performances on the spot.

The tradipop music audience primarily is a passive participant audience. That is, it is primarily contemplative, but its vocal appreciation or material/physical gestures nevertheless are crucial to spontaneous flights of creative genius when the audience stimulates impromptu creative processes. Gestures of approval or disapproval could determine the duration of a performance. Tradipop requires a live audience, although there is a marked distinction between performers and audience. In recent times, recorded tradipop music has come to be enjoyed privately through the radio and audio reproduction machines. But live performances are still preferred. Unlike the audience for the other indigenous musical arts genres, the passive audience in a tradipop situation is not committed empathically, psychologically or emotionally to the success of a performance within the community. This is because tradipop is a music event, that is, the event that rallies the audience for the primary purpose of pleasurable entertainment. Tradipop audiences cut across all ages and genders of the society. Stylistic elements are simple and everybody is generally cognizant of the idioms and materials of creativity and presentation. But there are stylistic standards and expectations that distinguish between, and rate practitioners. In many instances and cultures the audience appreciates the music and gives high ratings to outstanding exponents of styles while according the artistes low social regard. There are various cultural reasons for this, depending on the social philosophies and systems of each African society.

Modpop audiences in Africa are to be found primarily in urban places and in the rural communities among the young who have been to school in urban centres, and have access to the radio, television or modern social party music. The audience may identify with the emotions expressed in the music at a very personal and passive level, but has little psychological commitment to the music. Modpop could influence personal behaviour or social disposition but does not model group mores because of the frivolous occasions and modes of presentation and experiencing. Some modpop styles exploit and excite ethnic, group, sectional or political sentiments but generally are not effective agencies for group action, societal change, evolution or revolution. Modpop is dance-oriented music that courts participation through free dancing. The most exciting and favoured way of responding to modpop as a contemporary social experience is through dancing in nightclubs and at parties and other group gatherings. It is also appreciated as personal music in the privacy of homes and any other place with access to equipment for reproduction. Modpop concerts, however, call for the type of passive but vocal live audience encountered in tradipop performance venues. Audience reactions in live concert sessions often influence the creative process, and may thereby shape the known formal and structural outcomes of a piece. Outstanding modpop artistes are admired as social idols and celebrities by the youth. But the older generation in urban and rural Africa view them with similarly casual social regard as shown to tradipop artistes.

STEP V *Ownership*

Indigenous music is the intellectual property of the collective community genius in the first instance. Members of a performing group, an association or the functionaries of an institution administer the music that they perform or use exclusively. Often the community prescribes or endorses a performance as well as the remuneration of artistes when necessary. No copyright restrictions are placed on the performance or use of a musical arts type/item, although composers may be recognized.

Tradipop is identified with its community of origin, but is inclusively owned by the exponents, itinerant or otherwise, some of who pursue their art as the primary means of earning a livelihood. Although there is no copyright protection, artistes are known and distinguished by their original styles, but compositions, which are adapted and/or re-created according to occasion or context of performance, can be copied at will, and without permission, even in the case of known creators.

The ownership of a modpop composition belongs exclusively to persons concerned with its original production. The modern state has no stake in creativity, and how the product is used. There is not even any indication of ethnic or State pride as such in the modpop styles although an exponent may bring honour to her/his country by her/his personal success in any style. There are, however, copyright protection laws instituted by the modern State. Such a law ensures that the owners of any given item, as is the case with owners of a patent in any invention in research and the literary profession, are compensated when such a work is used for commercial purposes by other artistes and organizations. This is the contemporary conventional ideal. In African countries, copyright laws are notionally recognized but not

always strictly enforced. The modern states in Africa may evoke censorship laws and collect entertainment levies and taxes but do not control or determine creativity, production or performance. Works of art and creativity are, however, recognized by their creators who strive in any way possible to protect their commercial interests and the owners of modpop products are at liberty to fix the prices for any form of public consumption of their products.

STEP VI

Evaluation of indigenous musical arts creations and presentations is spontaneous and forthright. In event music, evaluation may have two levels:

- the practical effectiveness of the music in promoting or actuating or transacting context
- the level of artistic-aesthetic affect and appreciation of the merits of the music as a work of art

There are standard indices for evaluating indigenous music in a culture as well as subjective and emotional perspectives with respect to:

- the merits of the musical product within cultural idioms and norms, as well as materials of creativity and practice and its origin, which depends on cultural sonic preferences
- how each evaluator personally relates with the performance, which reflects psychical tolerance

Abstract musical arts creations such as dance music and music event types, of course, are evaluated purely on the artistic-aesthetic merits of the music and its artistic-aesthetic dance.

Evaluation in tradipop music is equally spontaneous and forthright with respect to the artistic-aesthetic merits of a presentation, irrespective of the origin or personal relationship with the performer. Evaluation focuses primarily on the choice and spontaneous development of textual themes, secondarily on the sonic framework and presentation style or theatre typical of each type or group. Indices of cultural evaluation of creative genius in all indigenous music forms focus on the spontaneous manipulation and extension of thematic ideas in conformity with standard cultural idioms, grammar and syntax, and also on the ability of a performer to incorporate contingent stimulations as well as contextual meaning into a performance-composition process. The contingent elements in tradipop situations include direct performer-audience interaction, verbal and behavioural.

In modpop there is a literary critical approach to evaluation, as well the audience's emotional approval or rejection of an artiste or product for musical or non-musical reasons. The literary critical approach is subjective, focusing on the critic's impressions of the musical content while emotional audience evaluation may be evoked by the message of a song, the social-musical personality of an artiste or the action content of the music. The audience evaluation is very similar to folk evaluation in tradipop, but lacks the contextual evaluation of indigenous event music.

STEP VII *Factors of continuity and change*

The modern religious and State systems have virtually disabled the cultural roles and noble humanly oriented imperatives of some indigenous musical arts types. The humanly guided aspirations informing the creative process and musicological content and contextual dynamics have inevitably been compromised. Event music types still practiced in rural communities are increasingly transformed with regard to form, content and presentation to service modified contexts that emphasize entertainment, because the psychological forte that enabled them to condition dispositions and social mores effectively have been disabled.

The lure of modern economic, education and job opportunities has consumed the imagination of the youthful members of the rural population and resulted in massive drifts to urban areas, compelling urban indigenous art forms. A few indigenous musical arts that have been deprived of contextual roles became reformulated in urban environments where elements of external cultural practices as well as modern musical and artistic ideas become incorporated. Once an art style has been deprived of its contextual formulation and relevance it sheds the ritual and normative boundaries that define creative liberty. The creative vision broadens to fashion urbanised indigenous practices that become totally entertainment directed but not in the sense of tradipop or modpop. Such transformed indigenous musical arts still generate group pride, and accord neo-cultural identity to members of a community permanently re-located in an urban environment.

Modern State systems, religion and education thus contradict and, in many instances, undermine the indigenous cultural institutions and contexts for some types of event music. An event music type that survives on the strength of its artistic and humanning merits acquires new circumstances for presentation that compel change in musicological content and theatrical features.

Travel and advanced communication systems are strong factors of change and continuity. Artistes who are exposed to exotic and exogenous creative ideas, idioms and materials transform and incorporate these into their own indigenous sensibility and styles. On the other hand, ethnic pride remains a strong factor for retention and continuity. Music is a strong marker of cultural identity and a sense of self in any environment. Modern recording technology and the radio and television as media for propagation that enable people of a culture to produce their musical arts in permanent forms have encouraged the continuity of indigenous musical arts practices. Generally, change in the contextual presentation strategies has been more noticeable in aspects of visual theatre, staging properties and language, with indigenous arts courting multi-cultural appreciation. Musical structures and basic forms are more discriminating of external creative idioms. The emotional security derived from cultural bonding has ensured that tradipop continues to be a much-cherished art form in rural as well as urban areas.

Factors of change in the transaction of cultural continuity include:

- the expanding world-view through physical and visual travelling and the consequent exposure to other cultural systems
- indigenous forms and presentation styles that become modified to suit new opportu-

nities for presentation such as disc recording, radio and television appearances
- timed live performances in arts festivals, protocol performances during modern State occasions and other performance opportunities that relocate the indigenous forum for cultural expressions
- traditional settings that cater for mixed cultural audiences and thereby occasion modification of content, presentation style and theatre to secure trans-cultural appeal
- modern costume resources that give a trendy look to indigenous expressions of the self and the body

Various orientations of modpop – global, regional and local – have continued to exist side by side with varying degrees of sophistication. Advances in electronic sound technology and instrumentation occasion continuing change in the orchestration and sound spectrum of various indigenous as well as foreign modpop styles. Furthermore, the existence of audience blocks that patronize specific styles has encouraged the continuity of the styles. Changes within styles are cautiously introduced to accommodate and update the tastes of the audience blocks. Modpop is a transient culture. When the audience block wanes and it ceases to be a lucrative enterprise, the music style becomes obsolete. However, African indigenous modpop – the regional and local styles – has remained very popular over time, although judiciously keeping pace with modern sound technology that updates contemporaneous appeal and commercial viability.

STEP VIII *Dance*

We have identified the two broad genres of dance in indigenous musical arts as the open-participation oriented medley dance, and the closed-participation oriented stylized formal dances. The latter call for a strong symbiotic correlation between the choreographic details and certain components of the ensemble structure, such as the rhythm-of-dance line. In the medley dance there is usually a simple dance rhythm motif, which is basic for individualistic choreographic interpretation or elaboration, hence it is free creativity dance. In some free medley dance situations, qualification for participation in dance may be culturally prescribed and respected in event context. The music and the dancing usually transpire as artistic expressions within other cultural events.

Tradipop does not stage dancing except such movement capers and gestures, or an extra, specialized dance attraction structural to the presentation theatre, and normally performed by the artistes only.

Modpop normally is dance-oriented. Dancing could occur anywhere and in any situation where the music is played, and in which anybody that feels the urge is free to dance. Modpop styles have distinguishing basic dance styles or motifs that allow for free dance expression by individual dancers, just as is the case in indigenous free medley dances. Dance may be structured into the live presentation of modpop, especially for live concert and television appearances. In such instances the audience is constrained to be a passive spectator. Dance is then used to enhance the visual aesthetic promotion of the music. Other

social conventions often prevail, as there may be situations where dancers are expected to relate as pairs of man and woman, not necessarily for artistic reasons. There, however, are modpop styles that are not dance-oriented.

STEP IX *Presentation*

Venues for the presentation of event music are prescribed by the cultural occasions that, in turn, prescribe scheduling. Music events, on the other hand, are staged in any suitable venue when presented as independent artistic activities. Music events could comprise supernumerary supportive musical arts theatre at occasions for event music. An indigenous music type may call for presentation support such as prepared and blocked venues, costumes, props, physical structures, exclusive enclosures (dressing rooms) and other natural or contrived locations and cosmological features that would enhance the utilitarian, psychological, artistic and aesthetic objectives and nature of a performance. Presentation venues, scheduling, costumes and supports take cognizance of modern societal trends and the expanding world-view.

Tradipop is ubiquitous. It does not always demand a prepared venue. Some performances are mobile, and can take place wherever an audience can be mustered. Tradipop styles, like those of modpop, are now recorded for private enjoyment in homes and other non-entertainment venues. Tradipop usually does not require special support of any kind. It is a music event that could feature as light entertainment enrichment of theatrical experiences at event music occasions.

Modern technology makes it possible for modpop to be recorded in specially equipped studios that exclude live audiences. It is then transmitted or marketed for private or public enjoyment. Live presentations call for specially prepared venues in halls, open spaces or homes where electricity or batteries are available to power the technological reproduction of recorded sound. In any location, a fixed or makeshift stage may be required by the live performers to separate them from a listening or dancing audience. This type of performance is usually scheduled for the leisure hours of the target audience, mostly in the evenings and at night when special lighting support may be required to boost the aesthetic effect of the presentation. Sound amplification technology is a basic requirement, whether in live performances or for the reproduction of a pre-recorded performance for a live audience.

STEP X *Indigenous and modern use of music in mass communication*

Some types of indigenous music were conceived as effective agencies for mass communication in indigenous African societies before the advent of modern communication technology. Indigenous science of sound and instrument technology informed the design and construction of instruments that were specially used as language coding instruments. Indigenous music types as well as music instrument technology have been variously used to rally communities for mass conscientization regarding societal mores and ethical behaviour, for public announcements, for long-distance communication through transmission and relaying of messages to near and distant recipients, for esoteric and idiomatic communications to

special groups, and for dramatic dialogue in event-performance sessions. The giant wooden slit drum, for instance, was specifically conceived and designed to serve in long-distance communication technology. Other music and instrument types, by their timbre and sonic deployment, were specifically construed for extraordinary or mystical communication with supernatural entities. Tradipop essentially is a specialised mass information medium, as matters of critical as well as topical public interest are woven into the texts of the light entertainment format, and broadcast in public performances. Tradipop has thus fulfilled the modern role of the print media and radio/television as news casting agencies in some indigenous societies. A performing group in a community could specialize in musically disseminating topical news and current affairs in organized public gatherings or parade through the community to inform people in their homes.

In the modern dispensation, the invention and development of the mass electronic communication technology and techniques, which have become accessible in Africa, have taken over the function of indigenous music. The role of music has been reduced to that of a prop or signal for relaying news and other verbal information transmitted through the modern communication media. Nevertheless, music continues to serve as a channel for delivering some electronically processed information or advertising. Thus modpop styles are in vogue for advertising jingles, while theme music serves to alert listeners and viewers, and signal and link radio and television newscasts, public announcements and films.

STEP XI *Evaluation*

- Discuss the outstanding musical characteristics and instrumental features of the indigenous modpop music styles as well as the European-American global styles used by pop musicians in your cultural area. Which ones attract a larger following, and why?
- Which age group/s prefer each style?
- What are the opportunities for listening and dancing to modpop music in your area?
- Are any negative attitudes towards any modpop styles displayed by any age groups in your society, and for what social, musical or cultural reasons?
- What is the nature of modpop criticism in your area, urban or rural? How does it affect creativity, as well as the patronage and survival of modpop artistes? How is modpop generally experienced and popularised in contemporary society?
- How are the tradipop artistes rated and regarded, musically and socially, in your society? If there is incompatibility between the two ratings, what are the cultural and artistic reasons for this?
- Play illustrative examples of tradipop and modpop styles in class, and analyse them with respect to the musical characteristics, instrumentation, markers of cultural origin and identity, as well as the lyrics or textual content.

TOPIC 3 Contemporary trends in musical arts creativity and practice in Africa

STEP I

Indigenous musical arts in Africa continue to update creative and presentation visions in line with the modernizing world-view of practitioners in rural and urban situations. On the other hand, Africa's march into global modernism has resulted in new musical trends that lack the utilitarian roots and indigenous creative intentions that informed theory and principles of public presentation, thus becoming more entertainment oriented. Contemporary musical arts trends have yielded literacy-driven concert music, modern popular music, modern secular and liturgical/religious music and the modern music drama. Music research and documentation engagements furthermore make available local ideas, data and materials essential for practitioners interested in an authentic representation of Africa's indigenous cultural and intellectual authority. The contemporary trends provide employment and new directions in creativity for modern educated musicians, and have enabled the production of written music compositions by Africans that appear on the billings of international concert music. Indigenous forms that have been revised and generally trivialized to satisfy foreign, exotic interests in Africa's indigenous cultures are also occasionally taken on tour through Europe and America or are presented to tourists looking for curios and entertainment.

Musicological content, form and language: The products of most contemporary musical arts trends in Africa are written works by composers and scholars trained in the musical traditions of Europe and America through classroom music education. The compositions by a majority of the literate composers who claim to represent Africa lack the authentic African sound in their flippant representations of indigenous melodies. These composers do not reveal intuitive knowledge or cognitive intellectual grounding in the creative theory and epistemology of the indigenous musical arts cultures from which they extract isolated melodic and rhythmic features. The compositions they create therefore are theoretically based on thoroughly learned and ingrained European classical music and church hymn theory and on the grammar and idioms of composition. In terms of harmony, medium, part relationships and developmental as well as formal grammar, such compositions therefore are only flippantly African in sound and affect, in the same way that the choreographic gestures of the choral presentations simulate African movement aesthetic.

Some other contemporary compositions are not in written form, particularly those by composers of inspirational youth choruses – secular and religious – who have no classroom education in European classical music theory and creative procedures. These composers have been exposed to exogenous church hymns as well as traditional music styles. They have therefore been able to intuitively blend the hymnodical style, particularly with respect to harmony and texture, with the indigenous multipart, melodic and melorhythmic idioms.

The contemporary written compositions for voices, instruments or mixed mediums are commonly rooted in European tonal music theory reminiscent of the Baroque, Classical and Romantic periods of European music history. The melodic inspirations may be indigenous, but the structural language and developmental grammar do not derive from African indig-

enous creative theory, idiomatic principles and musicological thoughts generally. Compositions may be written in sol-fa or staff notation. The single modern stylistic genre so far derived from indigenous stylistic models, except in the harmonic and developmental design, is secular choral music and liturgical anthems in African languages.

The scenario of activities in the event for which a music type is created is a primary determinant of form in indigenous event music. Through-composed form in which the ensemble thematic cycle provides the basic framework for solo extemporization in vocal types, and the non-chordally guided improvisation that marks some instrumental types, dominate the entertainment or music event types. The performance-composition principle generally predominates when it comes to creativity and thematic development in indigenous music.

The contemporary African literary composer of concert music lacks the indigenous event scenario that determines form and content. Form in contemporary choral trends could be stanzaic, through composed, or in any European classical song form. Instrumental concert pieces favour the shorter European classical forms, while the secular choral forms are extended medleys, chain songs and narrative style songs. Written works for music drama explore both indigenous and European classical dramatic forms in using structured choruses, solos, duets, dances, dialogue, narrative, recitative and action music, depending on the creative ingenuity of the music dramatist.

Choral compositions for religious occasions inclusive of the evangelical youth songs derive textual themes from biblical stories and other contemporary religious and evangelical sentiments. Secular choral compositions draw their themes and stories from culture tales, moral vignettes and biblical stories. The texts of solo song compositions are based on conventional sentimental and human themes. Dialogues in the musical drama tackle contemporary issues – historical, social, political and religious – as well as mythological themes.

The texts for contemporary compositions are presented in the locally understood African languages, English or French, depending on the lingual homogeneity or otherwise of the projected audience. The primary features that provide the cultural base to most modern compositions by African literate musicians so far have been the language for choral compositions, when indigenous, and the presence of indigenous tunes and polyphonic texture. No schools of composition that follow a clearly articulated and unique modern African creative philosophy, creative idioms and theory of composition have emerged or have been recognized.

STEP II *Organization*

The contemporary musical arts trends in Africa have not encouraged the emergence of professionals who make a living by their music in the classical milieu such as is found in the popular music scene. There are capable modern classical performers who practice on ad hoc or amateur bases. Both the audience and the economic base that could support standing professional performing groups subsidized by the State or private enterprise are lacking. There are school, college, church and youth choirs. Membership is constantly changing as members who join depart after finishing school, or drift to other jobs and locations of employment. Church choirs, so far, are the most stable. Choristers have little or no music

literacy education and voice training for most of the kinds of music they are required to sing, particularly European classical oratorios, cantatas and masses. Most of the choirmasters lack sound training in classical music, and have none at all in European-American classical vocal techniques or choral methods that could guide them in determining suitable materials for the choirs they conduct. In some instances, groups spring up and disappear according to the movement of teachers and other workers who have the interest to organize modern choral groups.

The discussion concerning choral music so far generally applies to orchestral music and music drama practices. There are very few professional performers who have the requisite skills, and fewer organized professional or amateur orchestra groups that could challenge the compositional drive of African literary composers. Composers thus face the problems of instrumental traditions and combinations in their writing. The police and army bands are barely able to play the varied repertory of martial music for State and military parades and social protocols. Thus whatever experiments are undertaken to encourage modern classical music performances of some standard of quality are confined to a few ad hoc college groups that exist by the chance of the quality and number of capable performers. These limitations will continue to frustrate classical orchestral composers in Africa for a long time to come, except in the isolated instance of South Africa. Orchestras in Europe and America only very occasionally perform works composed by African composers for the European classical medium.

Organization of performances mainly takes the form of classroom exercises and organizing church anthems, often for specific occasions and for college or local church concerts when the need arises. Independent amateur groups occasionally spring up in urban locations. In such groups the quality of performance and membership is dependent on the availability and movement of capable members and the organizers.

STEP III *Instrumentation and visual support*

European classical instruments such as the piano, organ, harmonium, wind and string instruments are employed for modern compositions in any genre when available, and where a competent performer is around. The harmonium and organ are popular for church services. Pianos are available in colleges, a few schools, concert halls and homes. Literate composers have also recommended or written parts for random selections of indigenous music instruments. In other instances, choral groups have introduced indigenous music instruments to improvise percussion-oriented accompaniments to modern choral compositions. Some enterprising composers and choirmasters have fabricated bell chimes and xylophones tuned to the European scale system. A few trained literate composers have made conscientious efforts with varying degrees of success to indigenize performance on conventional European classical instruments such as the piano and the wind and string instruments. Indigenization implies developing a new stylistic/idiomatic language and playing techniques that would capture African indigenous stylistic expressions. What has not been attempted with much success is composing standard classical orchestral works authoritatively derived from indigenous compositional theory. And this is because the content of the curricula for musical arts

education at all levels in Africa are too Eurocentric to produce the intellectual grounding that can engage with cognitive studies of African indigenous compositional conceptualizations and theory.

The University of Legon and the University of Science and Technology at Kumasi, both in Ghana, and the African Music project (ILAM) in South Africa have attempted a systematic approach to research and produce standardized species of traditional music instruments such as the wooden xylophone. The development and production of such instruments in large numbers, as well as the training of performers in literary traditions, could give creative stimulus and direction to African composers for the European classical orchestra.

Support for the visual arts is to be found in costumes that enhance the visual aesthetic of choral presentations. Elaborate visual arts support in the form of costumes, stage properties and lighting for music drama productions is available.

STEP IV *Usages and roles of the musical arts*

We have discussed the undermining as well as the demise of some of the indigenous cultural occasions for which most indigenous musical arts were conceived and created. But they are gaining some exposure through the demand for the frivolously produced cultural sonofacts aimed at exotic entertainment. The immunity from censorship or prosecution accorded indigenous musicians, particularly the social-political satirists and critics who represented the conscience of the society, has been negated by modern state systems. While pop music may concern itself with social or political issues in the contemporary societal milieu, it has been noted that neither the content nor the practitioners of this genre are taken into serious consideration because they themselves more often than not project a frivolous social image.

The current trend is that virtually all the genres of music in contemporary Africa are accorded marginal importance in life and society beyond their entertainment value. Some modern choral music inspired by modern religious movements in Africa tends, however, to have evangelistic aspirations. Music drama works dwell on contemporary social and political issues but also lack the kind of positive impact of the indigenous prototypes that were structural to the transaction and corrective mediation of societal issues, ethics and mores, as well as political governance. Content and form primarily have artistic-aesthetic aspirations rather than creative ideations that derive relevance, character and effectiveness from serious human and societal concerns.

STEP V *Presentation*

Modern classical works are intended for live concert performances and mechanical audio-visual reproduction in appropriate venues. Contemporary economic and occupational preoccupations require that presentations be scheduled for the evenings and at night in urban areas with lighting facilities. Some genres, though, are performed at various times during the day when featured as mere peripheral enrichment in the programmes of other indigenous or contemporary events such as contemporary festivals, religious services and celebrations, cultural celebrations, state, institutional or company celebrations and recep-

tions, and private as well as group ceremonies in urban locations. These represent mere tokenistic recognition of the musical arts as marginal to the serious issues of life. While a scattering of regular concert or theatre performances organized and attended as seasonal events in theatres and concert halls, in emulation of the European and American lifestyle, does exist, modern technology, through radio and television and audio recording equipment facilitate virtual presentation of musical arts works of all genres, styles and forms in Africa in the privacy of homes, cars and public buildings. But the musical arts were originally conceived and experienced as somatic communion between fellow humans. With modern scheduling increasingly becoming the prerogative of the management of media houses who take cognizance of people's work and viewing habits for slotting programme types targeting envisaged audience tastes, individuals, on the other hand, can still decide when and what to listen to or watch.

The irony that is present in the contemporary relegation of the critical role of music in life is that it still reigns at the top in the hierarchy of national/societal inevitabilities in modern State systems. Music is the primary agency that commands and validates the nation state: the national anthem is the authoritative organ that accords recognition to a head of State and that gives public validity to any national event in any modern nation.

STEP VI *Practitioners and professionals*

Those who practise music in contemporary musical arts trends in Africa include both school trained and amateur musicians. Trained practitioners are categorized as those who have received some form of specialist musical arts education at college and university levels and attained a level of expertise. The kind of school musical arts education and performance competence they attain may enable them to participate as performers or organizers in community and church choirs, which comprise extra-curricular programmes in situations where the participants are employed as teachers or workers. Most of the active composers are enterprising creative personalities who are not necessarily trained in the modern classroom sense as composers, but who have acquired the technique of musical writing and simple hymnodical harmonization. Virtually all the modern trained classical composers only have knowledge of the canons of European classical composition theory and grammar. Composers of orchestral and music drama forms are rare in most parts of Africa, primarily because of the virtual absence of modern orchestras, whether African or European classical. Ad hoc and often innovative musical arts theatre ventures are embarked on in order to write and put music drama productions on stage. But professional composers and performers who make a living from their art are yet to emerge on the modern African literary music scene because there are as yet no professional institutions and no governmental, public, private or commercial agencies or patrons outside South Africa to support full-time African classical composers and performers.

Classroom study of composition in the written mode, as well as the development of modern technological aids to composition, production and presentation, has produced individualistic form-fixe composers. The modern recording and editing technology is beginning to encourage technological composition and performance in which the human performer

with modern training becomes increasingly redundant and unemployable. This has been more so with modpop music in Africa. Selective multi-track and digital recordings and over-dub techniques are used to simulate group performances. In multi-track recording the same artiste or a few artistes could record many instrumental and vocal parts, one at a time. With over-dubbing, a single voice or part can be dubbed over as many times as the composer or producer desires, to create a virtual chorus. With modern sound technology in the studio, a composer can also compose, wipe off and recompose any line of orchestral or vocal texture until she/he achieves what is deemed a satisfactory melodic, rhythmic or accompaniment line. In contemporary Africa, modern technological gadgets as medium of composition and performance of classical and modpop music are used for disc and digital recordings intended for presentation through electronic media and sound reproduction equipment. Presentations for live audiences still require that the music be performed as written or rehearsed by the number of artistes stipulated in the score or, otherwise, re-arranged at the discretion of the producer.

The scholars, who undertake research into, analyse and document African musical arts traditions with cognitive insight comprise a group of practitioners who are critical to the development of authoritatively African modern music. Truly African compositional advancement of the indigenous would derive discernment of the indigenous theoretical frameworks innate in extant indigenous models of creativity from their published research. There is a critical need for African musicologists and theorists, Africans or otherwise, who are initiated and skilled in researching, discerning and interpreting, as well as recording, transcribing and analysing indigenous sonic facts from which theories and idioms for contemporary classical composition, performance and presentation can be derived to guide modern composers and educators.

STEP VII *Audience*

The audience for contemporary musical arts trends is still feeling its way into the criteria for appreciating and evaluating the products. Composers and exponents similarly are feeling their way into the manipulation of available and possible compositional material and approaches as there are few canonical studies of indigenous music philosophy and creative theory. The audience is presently more emotional than knowledgeable or critical in the reception and approval of modern written African compositions. They lack the education and critical tools for informed musical appreciation or discrimination, quite unlike the indigenous musical arts audience that is generally cognizant of the conceptual background that frames compositional grammar and performance logic. Properly rationalized basic education on the nature of the indigenous musical arts theory, creative process, dynamics of production and appreciation is imperative at the primary and secondary levels of classroom education in Africa. Such a strategy will nurture a cultured and cognizant audience that would, in turn, guide and inspire modern composers and performers.

Africa-oriented religious and secular works, on the other hand, do have a strong following in audiences. The religious sentiments in the texts and the intuitive marriage of indigenous and simple hymnodical compositional sensibilities enable emotional appreciation

of the choral works among local audiences. Choral compositions in local languages have local appeal where an audience understands the language. Adherents of modern religions emotionally appreciate cross-cultural religious compositions, the texts of which are rendered in English or French.

Generally, the audience for contemporary musical arts trends in Africa is to be found in the urban areas, in churches, schools and colleges. They rarely are to be found in the still rural locations where audience behaviour still exhibits the critical spontaneity of the indigenous music audience, with gradual evidence of the reserved, restrained and remote attitudes of European concert hall and classical theatre audiences.

STEP VIII *Features of dance*

Dance is not a conceptual or structural feature of musical arts trends, except in modern music drama works in which dance is structural to the total theatre form, and in danced drama creations. Choirs may perform restricted movements while singing and youth groups may march and stamp their feet to re-enforce the spirit and rhythmic pulsation of evangelical chorales. But dance is not a conceptual artistic feature of the composition and production of the present trends in contemporary choral or orchestral works, as is the case with indigenous musical arts conceptualization and experiencing.

STEP IX *Trends in evaluation*

Critics, both knowledgeable and dilettante, are yet to emerge in the contemporary musical arts in Africa. Avenues for critical evaluation have been established in the print and electronic media, but musical literacy unfortunately is still incipient in African literacy. A competent modern critic will, as a prerequisite, need cognitive knowledge of the indigenous theory, as well as appropriate language and tools of discourse. A grounded critical tradition that may emerge should focus evaluation on the artistic and aesthetic merits as they conform to original African standards of creativity and practice.

STEP X *Music education*

Classroom musical arts education in Africa still emphasizes studies of European classical musicology, theories and music history. And yet the musical practices that form the fundamental, immediate and future experiences of the learners at any level of classroom education make such an emphasis unrealistic, deceptive and culturally anomalous. As a result, a majority of music graduates and diplomats in Africa lack cognizance of the nature of their indigenous musical arts systems. From the point of view of practical experience, they have little understanding and primarily mystifying knowledge of the European classical music that has formed the core and breadth of their classroom music education, even at college and university levels. As such, a strong foundation in indigenous African musicology and musical arts philosophy derived from cognitive research as well as an intellectual grasp of the principles of creativity and practice should be a primary commitment.

Equally important is the need to give every African child enough literacy knowledge of the meaning and principles of the necessary global musical arts theory, creativity and practice that would make her/him a cognitive discussant and listener in the modern African musical arts milieu. This would create a future audience that could benefit from the value to human existence of experiencing music, both indigenous and contemporary. The ideal audience of the future should patronize as well as shape professional classical music composition and practice in Africa.

STEP XI *Evaluation*

- Investigate and discuss the contemporary compositional trends in your cultural area with the use of the Steps and headings of this Topic as a model. Discuss the musical characteristics, textual content and presentation dynamics of samples of each emerging or established trend in detail. As many samples as possible of each trend should be played or reproduced in the class to focus aural analysis and discussions.
- Analyze samples of written compositions by African literary composers from any culture or country of origin. Your musicological analysis should determine the compositional features that are derived from indigenous theory and those that are classical European. If you can listen to the performance of samples, determine how culturally successful the compositions are as authentic African works of art.

MODULE 305
Research project

UNIT 1 – APPLIED FIELD RESEARCH 113
TOPIC 1 Summary of field research guidelines 113
TOPIC 2 Guide for collecting, collating and analyzing field data 116
TOPIC 3 Creative application of research data 120

Applied field research

TOPIC 1 Summary of field research guidelines

STEP I

Make use of a holiday period to plan and execute as much as possible of your field research. Select a research subject from the following:

- An indigenous choral group
- An indigenous instrumental group
- An indigenous choric-instrumental group
- A solo/mother instrumentalist
- A song master – minstrel/social satirist, story singer, historic singer
- An indigenous music drama group such as a spirit-manifest theatre
- An indigenous stylized dance group

STEP II

Seek an introduction and cultivate the confidence of the knowledge experts by interacting with them during rehearsal sessions, if possible as a co-performer or an apprentice. Active participation in the creative/performance experience at any level of competence enables you to discern the nature and use of the creative elements in the musical arts.

STEP III

Cultivate the friendship and trust of the leader and/or other knowledgeable member/s of the group during other social occasions without being a nuisance or a bore by acting superior or special. Use the social occasions as informal learning opportunities to gather information casually and to elicit more data, or to cross check your information about the musical arts personality, the group, the music or dance and the context for presentation. Introduce informal discussions, one-to-one or in-group situations, during which your culture practitioners-teachers will discuss their experiences and perspectives on aspects of the musical arts in which they are the expert repositories of knowledge.

STEP IV

Interview members of the community to which the subject belongs about his/her musical arts and creative personality, particularly with respect to usage of the musical arts type/

style, the social and musical integrity of the acknowledged expert, evaluative opinions on the expertise of the group, etc. Also document critical/aesthetic language and behaviour in the community.

STEP V

Use a tape recorder where available and/or make field notes during interviews, rehearsals and performances. Also use playback techniques to obtain the comments and analysis/criticism of performances, as well as interviews with the performers, respondents, observers and other knowledgeable culture owners who are not necessarily the performers.

STEP VI

After every interview, rehearsal or performance session, write a diary on your day's experiences, findings, and impressions.

STEP VII

Put the same questions to the same and other respondents many times and from many perspectives. Note consistencies, variations and seeming contradictions. Furthermore, ask the same questions under circumstances of varied musical (when the artistes are creatively energized) and non-musical arts (when the artistes are reflective/contemplative), even when you feel satisfied with previous responses.

STEP VIII

Observe the group and where possible relate with them as a performer in a typical contextual performance situation. This will sharpen your understanding of the processes of performance composition, as well as your perception of how a contextual form is crafted and developed on the basis of a standard formal framework. Note the nature of the ensemble thematic cycle of the type of music. Give the group an original tune of your own if possible, and observe how they compose it into a piece in their style.

STEP IX

In addition to contextual recordings, try a controlled recording of the music during which you direct the individual performers on when to play and stop, or who will play loudly or softly. This will enable you to highlight the ensemble lines played by the respective instruments/voices and combinations thereof. An intelligently planned and controlled recording outside a contextual session will facilitate the study of intricate vocal/instrumental parts, and of part relationships and other structural ramifications of the music. But note that a controlled performance will only be useful as a virtual sample of the creative process and content. It is abstracted structural data that could illuminate a clinical investigation. The

recording of a proper performance in context will give a realistic, therefore comprehensive and reliable, representation of the nature of the indigenous creative-theoretical procedure, for instance the indigenous performance composition process as different from the literary form-fixe composition. Compare a controlled recording with how the ensemble parts were actually performed during the creative stimulation of a contextual recording.

STEP X

If tape-recording is not possible, develop a technique for graphically representing the structural ramifications of the music, and dance also, where applicable. Alphabetical or Roman symbols for figures might be useful for tracking themes, developmental features, elements of form, etc. Try to transcribe relevant themes/sections/voice parts/instrumental lines on the spot. Note that the composite essence of a theme or a piece of music is what is most needed for structural and formal studies in the performance composition tradition. Then start tracking variations in the performance re-creations. Request isolated performances where possible to enable you to check the accuracy of the transcription of the fundamental or essential structure of ensemble themes. Commit essential tunes or elements of the music to memory, and note or transcribe them soon afterwards as memory aids. Note also that some ensemble lines in a typical indigenous ensemble maintain reiterated phrases/statements that are used to build up the ensemble thematic cycle (the recurring structural backdrop or canvass on which soloists are free to extemporize and improvise). In a field situation, transcribing the theme of a textural component may be necessary. Two or more subsequent re-statements may become necessary where there are marked variations within such a component ensemble line. This will enable you to study the nature of internal variation techniques. Also transcribe entire component ensemble lines exactly as they occur in one full span of the ensemble thematic cycle, where applicable.

STEP XI

Make a tape copy of the master tape you recorded in the field whenever possible. This will ensure that the field research material is not erased or lost during your laboratory study, so that there will be no necessity to repeat a recording trip. Use the copy for transcriptions, and preserve the master. Send the master to a tape archive for permanent storage after the necessary annotation of the contents.

STEP XII

If you are using a cassette recorder, note that there is a square tab at either end of the bottom of every tape cassette. Break off the tabs if you wish to secure your field cassette tape against accidentally being erased through over-recording of other material. The tape can no longer record when the tabs are off, and your original material will be permanently preserved.

STEP XIII

There is a jacket with ruled spaces marked A and B inside the plastic case of the cassette tape. Use the space for identifying and annotating the material recorded on the tape for easy tracking. Enter the date of recording, the name and the location, as well as the order of the items on each side of the tape. Then turn the jacket inside out, and replace it in such a way that your annotation can be read through the transparent plastic cover. Number the cassette tape and the jacket.

STEP XIV

Take photographs or/and use diagrams to illustrate essential features of instruments, dance movements, arrangement of the venue and performance techniques.

STEP XV

Use any conventional symbols to notate the rhythm of dance, dance patterns, i.e. floor patterns, dance steps such as the matching of the left and right foot to the dance rhythm, dance features and formations, and body gestures. You may need to correlate these with the patterns of relevant transcribed lines of the music to discuss the structural relationships.

STEP XVI

Write descriptive notes about miming or dramatic enactments that go with the contextual presentation of the group's performance, as well as the structural relationships between such enactments and the musical form, as well as content.

STEP XVII

Rely on visual, aural and musical transcriptions as well as analyses of other research data for writing up your research report. If interviews were recorded, transcribe them fully for study. Read in between the lines of responses for hidden meanings or metaphorical expressions.

TOPIC 2 Guide for collecting, collating and analyzing field data

STEP I

Investigate the history of the musical arts type and group. If your subject is the musical expert, add the biographical data of the mother musician.

STEP II

Investigate the organizational structure of the musical arts ensemble, as well as of the group. Include any rules and regulations governing membership or participation.

STEP III

What are the qualifications for the leadership of the group? Using questions and observations, collect data on the leadership style for the musical arts ensemble and of the incumbent leader.

STEP IV

Investigate the primary objective for which the music was originated, and how the nature of such an objective informed the ensemble structure, peculiar sound and musicological features. Investigate the various other situations or occasions in which the same musical arts may be performed, if it is event type musical arts, and record the reasons for this. When are you doing your research, and for what reason and audience, if it is a music event type? If changes have occurred in the role of the musical arts in the community in the contextual usage, document these. It will be necessary to find out how any such changes may have affected the fundamental musicological features and the mode of presentation.

STEP V

From interviews and personal observations, gather information on rehearsal and learning procedures. How are new materials originated, introduced and developed into finished musical items in the group's repertory? If you have given an original theme or tune of your own to the group, how was it fashioned into a complete piece? If there are no formal rehearsals, how does a group increase its repertory, and how are new members recruited and initiated into the compositional and presentation techniques of the group?

STEP VI

What are the relationships with respect to form and structure between music, dance, drama and visual-plastic arts, whatever the case may be, in the musical arts style/type/item?

STEP VII

Study the music instruments with respect to physical and sonic features, ensemble roles and relationships, as well as any extra-musical or symbolic associations. Note the cultural classification (names/terms) and how they have been derived.

STEP VIII

Identify all the elements, structures and features of form at all levels: melodic form, the form of the various pieces or items as applicable, the presentation form with respect to the realisation of the contextual objectives, if applicable, or the development of the inherent dynamics of the music.

STEP IX

Discuss the various levels and ways of organizing part relationship: linear part organization that could be responsorial; shared fundamental line or unilinear structures, or relay (handover of sections of a textural line) arrangements; choruses; through-composed; hocket; also textural relationships with respect to features of solo and accompaniment; ratios of ensemble themes; the ensemble thematic cycle; polyphonic organization; homophony; heterophony. Discuss relationships in presentation such as how the music, action and dance are structurally inter-related, how music and mime relate, and audience interaction that plays a structural role in the performance of the music, etc.

STEP X

A composition in music that distinguishes any culture or period or style is a matter of the peculiar treatment of a basic theme or layers of themes. Determine the compositional techniques in the music/style, i.e. how the music grows from the statement of a theme to shape a whole performance, as well as how significant variations in sound are achieved along the line. An analysis of the compositional techniques and idioms should include the techniques of arranging a piece. This will be best studied with examples of pieces that do not have their origin in the style or group, but have been adapted and arranged by the group to fit its style of composition and arrangement. Do any dominant structural or formal idioms distinguish the style/type/item being studied?

STEP XI

Study the pitches and tone levels of instruments and/or voices to determine the scale, tone row or tone scheme characteristic of the music ensemble, style and culture. This implies identifying the number of tones that are possible on an instrument or instruments that play a piece or are used by a group; also the number and intervallic structure of vocal/instrumental pitches or tone levels used for every piece.

STEP XII

Identify the musical characteristics of the solo part in terms of idioms of extemporization/improvisation, e.g. sequential repetition of a phrase or figure; the use of a fragment of a phrase as a motif for external development; internal variation technique; introduction and

elaboration of secondary themes; etc. Also make a note of any significant behaviour or musical patterns that act as cue for other musicians or actors, and for the introduction of speech or conversational sequences.

STEP XIII

Identify musicological characteristics and structural idioms. These could be harmonic, cadential or cueing idioms. There could be special textural parts such as the ostinato, obbligato, rhythm-of-dance, phrasing referent, pulse line, etc. Purposeful repetitions, fragmentation of themes, polyphonic relationships and other peculiar indigenous developmental idioms should be studied. Also note the opening and cadential/closure idioms.

STEP XIV

Observe and study the significance of vocal expressions, statements and movement gestures that constitute artistic-aesthetic behaviour associated with the musical arts and its presentation. The audience, other musicians and the performers who demonstrate such behaviour may be willing to explain their implications for the outcome of the performance.

STEP XV

Transcribe the themes as well as the basic patterns for all the essential ensemble lines. Use graphic illustrations to represent structural and formal features of the music that you have transcribed. Bear in mind that it is not necessary to transcribe a melody in the key it is performed. The African indigenous approach to the pitching or toning of instruments and pieces follows a philosophy and theory of relativity. As such there is no tradition of keys or keynotes and fixed-tuning of pitches in vocal and instrumental music respectively. A piece does not need to be performed at the same starting pitch every time, and yet the scale system and intervallic movement of notes remain fixed in order to identify a melody or piece. Choose a convenient key for your transcriptions, and try to transcribe all the pieces performed by a group or a person in the same key for ease of comparative analysis. A convenient key should not necessitate too many ledger lines. Also use diacritic marks and signs to annotate peculiar features such as micro intervals, portamento, and ululation, dropping of the voice, etc. if such occurrences are of any musical significance. Explain your signs in footnotes.

STEP XVI

In aural transcriptions, which are purely descriptive, note such occurrences as the shifting of a starting pitch or changes in tempo within a piece. These are deemed humanly normative occurrences in indigenous performance practice, and would not detract from the quality or credit of a performance. Find out what is responsible for such occurrences, and determine whether they are accidental or deliberate. For aural analysis, also observe how choral groups

select a starting pitch. What happens if there are instances of uncomfortable pitching (too high or too low for the average tessitura of singers)? Are there instances of singers with absolute pitch sense, i.e. some who always start a piece at exactly the same pitch every time? Conduct control experiments in which the group or singers are given an uncomfortable starting pitch and observe how they react to it.

STEP XVII

In your field investigation, explore the culture's range of aesthetic vocabulary, indices of evaluation of artistry and quality, the concept of good and poor singing voice, the concept of mother musicianship, markers of a satisfactory contextual performance, markers of a good musical arts presentation, attitudes to "tense" and "calm" tuning of drums, tuning devices and procedures for various instruments, ensemble tuning procedures, etc. These will be useful in analysis when you have to provide a culturally informed assessment of the musical arts product and determine standards of contextual presentation.

TOPIC 3 Creative application of research data

STEP I

At the end of your study and analysis of the relevant field experiences of others, and depending on the perspective from which you have approached your research subject (ethnomusicological, musicological, educational, dance, dramaturgic, compositional, holistic), write a short article on the music style/type/group. Illustrate the paper with musical transcriptions, dance transcriptions, diagrams and photographs that will support your research theories, analysis and conclusions.

STEP II

If your interest is in composition, compose a short and simple original composition or arrangement for any available ensemble of your choice. Use themes from the music you have studied and apply the characteristic idiomatic, formal and structural features highlighted in this music. Successful modern composition will provide evidence of the characterising sound and idioms of cultural musical expression derived from the traditional model that was studied.

STEP III

If your research perspective is theatrical, create and, if possible, produce an original music drama or danced drama or operetta that is derived from the musical, dance and dramatic features and presentational techniques of the musical arts theatre group that you have studied. Your plot, scenario and/or dialogue, if applicable, should be your own original

creations, but the staging style will be based on the indigenous model. The music score and the dance score or directions should be creative transformations and advancements of the thematic and idiomatic styles of the indigenous model to the greatest degree possible. Aim to develop a short total theatre or dance drama production that can be performed in your environment, possibly as part of the class theatre projects discussed in the Musical arts theatre module.

STEP IV *Evaluation*

- Submit the short, original composition or theatre piece based on the traditional musical arts that were studied for grading.
- Perform compositions and dramatic theatre works in class, or during practical teaching. Where possible, use an independent amateur/professional dance or theatre group from your own area. Any form of finished product should be graded.

MODULE 306
Musical arts theatre

UNIT 1 – RE-CREATING CHILDREN'S MUSIC IN DRAMA AND MOVEMENT 125
TOPIC 1 – Continued activities in stimulating creativity 125

UNIT 2 – CLASS THEATRE PROJECTS 127
TOPIC 1 Class production project: dramatization in mime or danced drama 127
TOPIC 2 Class production project: improvised sketches – solo/duet/trio/quartet 128

This module is a continuation of the practical production experiences that the student has been involved in during the previous two years. As such, we bear in mind that participation in the production of musical arts works and sketches, which could be choreographed dances, operatic works, danced drama, contemporary musicals and solo/group sketches, should not be determined according to age or year of study at college or university level. A university or college department should aim to promote productions that bring together students in all the years of study. In the preceding two volumes of this series, we have entered into detailed discussions of the required theoretical and practical knowledge that a university or college musical arts graduate would need for engaging in post qualification employment as a musical arts educator or a professional musical arts producer/director/performer in contemporary Africa. This Module is similar to Module 206. The third year student is expected to demonstrate evidence of the cumulative theoretical and practice experiences in theatre arts production gained from the requirements of Modules 106 and 206. Annual musical arts theatre productions by institutions should offer new and developmental expertise in musical arts theatre experiences every year. Relevant Units for class exercises that require continued creative and performance development of the individual will be reproduced here. As such, the same procedure and content are offered but the materials and resources should offer new challenges at levels commensurate with the level of study.

Re-creating children's music in drama and movement

TOPIC 1 Continued activities in stimulating creativity

STEP I

Every student should be given a chance to introduce a theme/story, recreate it and direct it in class. The activities should further experiences in recreating and dramatizing children's cultural arts narratives (often integrated tales, songs, movement, dances, acting) that could be applied to various areas of professional practice by a creative musical arts practitioner.

Choose a cultural song/tale with song, or any dance music that is anecdotal (poetic dances) from your cultural area. Introduce the choice in class and teach the accompanying song to the class. If there is no song (dry narratives), create appropriate songs. Students who might recreate and direct class musical theatre activities should be given prior notice to prepare the children's tales/songs that she/he will use beforehand.

STEP II

Provide an analysis of the form and structural components of the chosen material, highlighting the rhythmic, melodic and harmonic characteristics of the accompanying or story-carrying song/dance. For instance, if the melodic structure involves a solo and chorus response, explain the relationship between the solo and the chorus sections with respect to regularity or variations in the rhythmic pattern, the proportion of the solo lines to the chorus lines, and the incidence of overlap and cue elements. Discuss any other special music or dance features.

STEP III

Discuss the background of the song/dance, if known, or point out the ideas, morals or values, if any, that are communicated through the text of the song/dance. Illustrate any way in which these could be used as teaching aids in any other subjects. Then make suggestions about how the folk song/folk tale with song/dance should be restructured into a dramatic sketch. Elaborate on the characters (roles for actors/actresses) needed for dramatization, and the gestures, mannerisms, body aesthetics, movement emotions and visual appearances that should distinguish each character. If the material has a story, relate the story and explain how it should be acted, mimed or danced. If it is just a song, create a story around its theme,

and make suggestions for its theatrical reinterpretation. Make recommendations about the instrumental accompaniment preferred for the song, music or/and dance for whenever it occurs in the dramatic sketch. Bear in mind that some African choreographic motions are often sonically outlined with the use of a melorhythm instrument.

STEP IV

Assign musical and character roles to fellow students. Get actors, dancers and musicians to perform the song/folk tale or dance text in class as an impromptu short, musical arts theatre sketch. Note that most indigenous tales and songs are related in the third person, whereas the dialogues and song texts in the version to be recreated in class should use the first and second persons. This is because all the protagonists referred to in the original cultural source should be on stage and interact directly with one another, live and in the present. It is important that the actors should be given some creative challenge to make up the dialogue lines in the impromptu performance once the plot and the story outline have been properly explained, discussed and understood. The language of presentation should be optional.

CLASS THEATRE PROJECTS

TOPIC 1 Class production project: dramatization in mime or danced drama

STEP I

The theme should have dramatic potential and be taken from contemporary, historical, traditional or mythological sources, an event, a philosophy or a proverb. The choice should be discussed by the class and developed into a story. Appoint relevant production personnel.

STEP II

Mimed sketches and dance drama do not require any dialogue or singing. As a result, the characterization and communication using the body as the primary medium of expression must be very convincing. The artistic director/choreographer should distribute parts and collaborate with the other officers to transform the story into mime or danced drama theatre. The moods and character traits should be conveyed through music as far as possible. A leitmotif is a short musical figure or phrase that signifies a character. When it is established and heard, the audience knows that the character it signifies is involved in an imminent action even before she/he comes on stage. Make use of leitmotifs when necessary. Note that dances in danced drama must not be mere artistic dancing such as accompanies ordinary dance music. The dances should be meaningful, illustrative and purposeful, that is, they should encode texts that the audience can easily understand. As such, the artistic features and staging of emotion should derive from knowledge of the African concept of poetic dance. Danced sequences should propel the storyline towards an objective. Confrontations are staged as choreographed actions and gestures and moods without words. It must be possible to get a grasp of what is happening in any moment of the storyline. Just as in dramatic theatre, the scenario for a danced drama must have a beginning, development to the climax, and then provide a psychologically appropriate ending. We must bear in mind that all the features of a good drama are applicable in danced drama, as well as mimetic theatre. The primary difference is that, while the former relies heavily on dialogue, spoken or sung, the latter relies on meaningful gestures and danced texts/significant actions.

STEP III

Rehearse as appropriate for presentation.

STEP IV

The presentation should last between ten and twenty minutes. Perform it for an institutional audience, and for evaluation by an examination jury.

TOPIC 2 Class production project: improvised sketches – solo/duet/trio/quartet

STEP I

A class could be broken up into smaller units that may consist of one member, but not more than four members per production unit. A unit, whether of one or more persons, may choose to do a sketch based on a culture tale, a news item, caricatures of personalities or other life forms, or situations, a topical occurrence, etc. This should be fashioned and dramatized with costume, make-up, mime, monologue, dialogue, music, dance and other elements of stage business, as appropriate.

STEP II

Rehearse as a unit until the sketch is ready. A presentation should last for between ten and twenty minutes. A chain of short sketches on thematically related or unrelated subject matter could be accommodated within the flexible time limit for presentation. In a small production unit, production duties are not too compartmentalized. Members work in various capacities. But leadership must be defined, and a fair distribution of responsibilities to all members must be ensured. In a solo sketch, the solo artiste combines every role from production to the representation of character/s.

STEP III

Each unit should document the process of achieving the finished product. Presentation of selected items for evaluation through public viewing should be scheduled as soon as all the production units in a class are ready to present the various projects.

MODULE 307
Technique for school songs

UNIT 1 – THE MOUTH AS AN ORGAN FOR MUSIC MAKING **131**
TOPIC 1 The sound system of the music-making mouth 131
TOPIC 2 Categories and styles 133

UNIT 2 – ESSENCE AND NATURE OF MELORHYTHM **136**
TOPIC 1 The melorhythmic principle 136

UNIT 3 – INSTRUMENTS IN VOCAL MUSIC **138**
TOPIC 1 Vocal-instrumental textures 138

UNIT 4 – ESSENCE OF MOVEMENT **140**
TOPIC 1 Integration of artistic disciplines 140

UNIT 5 – GENERAL **142**
TOPIC 1 Cultural integrity in modern creative advancement 142

The mouth as an organ for music making

TOPIC 1 The sound system of the music-making mouth

STEP I *Physiological nature*

The "mouth" is the generic reference for a variety of natural sounds conceived as musical, which are generated and resonated by the chest, the throat, the tongue and the lips as sound organs. Mouth music as used here then refers to music performances that, in conception as well as determination of the medium of performance, emphasize these sound-generating human organs. The performance of the music of the mouth accommodates other integrated artistic modes such as dance, drama and the visual effects that enrich appreciation.

Vocal music from the African indigenous musical perspective is an aspect of the music-making mouth. It is produced by the vocal organs, and categorized by a culture as musical. For most African cultural groups, vocal music would not exclusively define the melodic, or melody with a verbal text. Text would not automatically implicate verbal language since African cultures make use of musical vocal sounds that communicate cultural signals, messages and meanings without relying on the words of the language. Melodic humming, ululation, vocalic lilting and whistling, rhythmic heaving, melorhythmic clucking, labializing and lip drumming, as well as overtone voicing, are musical expressions that are associated with the music-making mouth, but do not rely on the sonic articulation of vowels and consonants. But singing with texts and phonetic syllables and vowels, of course, is the quintessence of the sonic expressions from the music-making mouth.

The nature and features of music making with the mouth that is presented as a public music event in indigenous African societies derive from philosophical and psychological rationalizations. There are norms of creativity and production that inform the organization, participation, artistic content, and the theatre of presentation of such musical traditions in Africa. The philosophical and psychological grounding of the notions of family, gender and communalism, for instance, inform the melodic range and structural relationships, voice parts and vocal timbre, and also the nature and definition of the harmonic or harmonious. The humanning principles guiding original African societal and musical arts systems pervade the musicological rationalizations of music-making mouth conformations.

STEP II *Psychological grounding*

Every human person with a functional music-making mouth sings, and gains a heightened humanly-oriented disposition by singing in the company of others. Singing is a spiritually enriching artistic experience. Every person has a peculiar talking–singing voice just as every human person has peculiar details of physiognomy that distinguish personal physical identity. A normal, psychically healthy person does not censure or reject her/his natural personal appearance. There is no bad singing voice in African indigenous reckoning of artistic correctness in sites for performing music. Singing in a group is a powerful humanning experience – an exchange of spiritual fellowship with other human spirits. Hence it is encouraged, in fact often coerced, in African indigenous human upbringing as a strong factor of character formation and social-spiritual bonding from as soon as a baby can sing along with the mother, siblings or peers. If a child is robustly singing out of pitch with other voices she/he is not excoriated, abused or asked to stop singing. The child rather is more likely to become the focus of admiration and encouragement – admiration for demonstrating sheer spirit of group belonging and fellowship. This serves as indirect encouragement to learn to be in tune with others through continued unabashed participation. There is humour, not shame, and of course a child who is not tone deaf would soon enough instinctively acquire the knack of being in vocal accord with others with such community encouragement.

The lesson of African indigenous artistic-aesthetic principles basic to entrenched humanning objectives, therefore is that it is inhuman, an injury to the soul and sense of self, to tell a child that she or he cannot or should not sing in a school group, and for public appreciation. Such modern practices constitute a violation of a child's basic right to peaceful association with others. Of course we recognize that it is the modern obsession with competition and the nebulous notions of excellence that go with it that occasion such abiding inhuman inflictions on the spiritual wellbeing of children. And yet the psychology of competition, which encourages winning by all means, wreaks lasting damage on the psychical stability and psychological health of persons: the fact of losing or winning disables the psychological sense of self. Both the winner who always wins, and the winner who thereafter inevitably loses, are a loser: they develop an abnormal sense of self, become humanly dissociated and psychically disoriented, sometimes for life. Competition as a doctrine of win or lose, generates such a spirit of aggression that contemporary musical arts competition events are sites charged with hostility and ill wishing between competitors. In the African indigenous psychology of artistic meetings, groups gather in amity and mutuality to compare capabilities, which are rarely equal but all appropriate as natural attributes. Performing individuals and groups gain enlightenment and expertise by mutually commending and cheering the genuine efforts of others.

The indigenous philosophy of inclusive participation informs the rationalization of the voice range. African indigenous vocal music as a choral communion is usually conceived to be within the vocal range of every person, and therefore scarcely extends to two octaves. The basic principle of all-inclusive participation in musical arts activities does not imply absence or negation of artistic-aesthetic standards, or the recognition of exceptional capability. On the contrary, there is a strong consciousness, among individuals and performing

groups, of standards and a striving to attain high standards in ways that do not affect the freedom of all entitled persons to participate in performances. Hence individuals and groups rehearse and strive for qualitatively enriched expression of the ordinary. But a cardinal ideology is that artistic expression, and the need for high accomplishment should not occasion stress for any category of performer, otherwise it ceases to be a spirituality enhancing activity. The exceptionally capable artiste and the person of ordinary capability share the stage and complement each other, as well as make natural human sense, each of the other. Persons who display extraordinary ability attain artistic leadership positions, and may be sought after for certain occasions of prestige. Vocal aesthetics is cherished. Exceptional vocal artistes who are vocalic lilting experts can comfortably lilt over a range of three octaves. It is an enchanting personal display that must not contradict indigenous principles of virtuous disposition. Hence the acclaimed indigenous artiste does not manifest psychotic syndromes of super-stardom. It is important, therefore, to point out that the African aesthetic process and its expressions do not owe any allegiance to European classical paradigms. Manifestations of aesthetic and artistic wonder are highly cherished and applauded, but in manners that are humanning, to imbue creative sensitivity with noble social virtues.

TOPIC 2 Categories and styles

STEP I

African indigenous music cultures recognize vocal music as a distinction of the music-making mouth among other aspects of music making. Some African cultures have terminology for categorizing and discussing vocal music. Here we give examples from the music of a Nigerian culture group, the Igbo, whom we studied in depth in terms of indigenous philosophies, theory and creative processes. The Igbo has many terms for categories, styles, qualities and creative intentions of vocal music. A few of these are:

Avu/abu – group vocal music, the text of which transacts important societal issues
Uri – group vocal music, the text of which addresses primarily light entertainment objectives
Akwa alili – vocal music, the text of which encodes sad occurrences, or acts as self- or other-administered therapy in shocking or sorrowful experiences
Mbem – vocal music, usually solo, the text of which could be philosophical, but essentially poetic
Mkpukpo – non-verbal, melismatic solo performance, usually by women, which could be a musical signal for other social artistic actions
Isu egwu – non-verbal, pounded chorusing, usually by men
Onu unala – mellifluous, vibrant female solo of sheer aesthetic essence
Onu okwa – open and piquant singing voice
Onu ogene – ringing, vibrant singing voice sounding like a bell
Onu obagwu – gruff, rich male voice like a duck's

STEP II

On a cross-cultural basis, we can determine the following categories of vocal music theatre in Africa, deriving from conceptual objectives, artistic content and theatre of presentation:

Vocal event music includes vocal music types that are conceived in the context of other non-musical arts events. As such, the text, mood or sentiment would transact the meaning and activities of the event. Appreciation at the primary level of musical meaning would focus on extra-musical factors – how the music-making mouth effectively interprets, motivates and/or structures the event. Implicit at the secondary level of musical sense would be the evaluation of the qualitative voice and musicological credits. Examples include musical odes – panegyric singing/chanting/declamation and historic singing; story singing including mythical tales, social documentaries/commentaries/satires; indigenous religious vocal music and vocal music for political events, etc.

Vocal music events comprise vocal music categories that are intended as music-specific celebrations in concept, organization and presentational theatre, and which, therefore, essentially have a light entertainment orientation, character and content. The performance could constitute the context – the *raison d'etre* for the gathering of an audience – or it could be contextually supernumerary, to boost the entertainment menu of any other societal context that already has its recognized event music.

Dramatic vocal music constitutes the artistic mode of an essentially dramatic theatre creation. We bear in mind here that the European classical concept of drama as dry dramaturgy (dialogue, stage business and scenery) is considerably different from the original African concept of drama, which is liquid, that is, the substance of conventional drama that is riding a musical stream – instrumental or vocal or both.

Choric dancing is a vocal music category in which the voice performs what the body dances – the structure of the vocal music interprets the choreographic structure of a stylized dance. In choric dancing, which is a women's music style, the music-making mouth would constitute the sole music instrument for the dance music.

Other features of vocal music that are conceptually integrated with dance could be in the nature of:

- vocal music that performs dual artistic roles: to outline the rhythm of dance (rhythm-of-dance role), while it, at another level of creative configuration, textually marks (action motivation text) the dynamics, emotion and quality of choreographic action;
- non-texted melodic supplement that constitutes an aural aesthetic in dance appreciation;
- calling or directing the choreographic phrases and formation (a cheer-dancing role).

STEP III *Stylistic determinants*

A primary intention of the music-making mouth in Africa is to set verbal texts to melody in any textural conformation.

- Vocalic lilting is an artistic genre that is quite strong and common. The vocalic lilting line is commonly composed with non-textual syllables, vowel sounds and chest tones. It is the quintessential florid melody, as the melodiousness is not limited by a need to communicate the meaning of texts.
- Related to vocalic lilting in terms of being articulated syllabically is drum singing. Drum singing here defines using the voice to represent instrumental tunes peculiar to melorhythm and rhythm instruments.
- Melismatic lilting defines pure textless vocalizing that is articulated on vowel sounds, commonly “a”, “e” and “u”. It usually is a women’s singing art performed in a high, head voice.
- Ululation occurs as low-voiced humming.

Essence and nature of melorythm

TOPIC 1 The melorhythmic principle

STEP I

Melorhythm is a melodic conception that has strong rhythmic inflection. It defines the Africa-peculiar melodic formulation on toned music instruments such as membrane drums, wooden slit drums, bells (single, twin, quadruple), pot drums, and plosive tubes and shells. A melorhythm instrument produces two primary open tone levels. A tone level normally has a fundamental pitch that is obscured by its reverberant, clustered harmonics. A keen listener easily perceives the fundamental pitch that is reproduced vocally in using mnemonics to vocalize melorhythm themes that is drum singing. Thus tone levels used in melorhythmic tunes automatically transform into pitch essence, that is, melodic tunes, when reproduced with the human voice simulating the timbre qualities of the toned instrument as nearly as possible. Hence the concept of tune has a dual manifestation in African music: the melodic proper and the melorhythmic. Similarly, the concept of harmony is realized in dual dimension: the horizontal plane harmonizes a tune as a block of sound, and the vertical plane ensures chordal/intervallic concord through intuitively acquired cultural codes. These are musicological constructs that derive from the fundamental philosophy of the dualism of life and creativity found in most African societies. The bi-polar dualism that marks natural phenomena had a marked influence on the indigenous African's philosophical thoughts. The principle of dualism thus pervades most rationalizations of the issues of human life and relationships, including a person's psychological disposition in life situations.

The dual conception of the melodic in Africa is thus rationalized in one stream as the melodic – deriving from absolute pitch levels; and in the other as melorhythmic – deriving from tone levels. The African melodic thought thus manifests as a bifurcated language that finds a common interpreter in the most versatile music-making voice. Pitched, it is the tune from the wind, string and keyboard instruments; toned, it is the tune from drums and bells. In vocal music the African sings definite-pitch melodies as well as simulates the melody of tones, thereby automatically transforming and defining the pitch implication of the diffused tone levels.

STEP II *Melorhythmic singing*

The art of melorhythmic singing, the technique and practice of using the human voice to simulate tunes played on toned music instruments, employs plosive and click consonants in combination with vowels. The consonants that carry the vocalized syllables of melorhyth-

mic instrumental sounds include “d”, “g”, “k”, “p”, “t”, “gb”, “kp”, “kw” and “ch”. In combination with vowel sounds, they furnish the following musical phonemes commonly used in melorhythmic singing: da, dam, de, dem, di, dim, du, dum / ka, kam, ke, kem, ki, kim, ko, kom, kum / pi, pu / ta, tam, te, tem, ti, tim, to / gem, gam / kpa, kwa, among others.

These musical phonemes have strongly stressed articulation and, therefore, are very rhythm intensive. The musical phonemes that characterize vocalic lilting are different, however. Vocalic Lilting conceptually is a voice-specific style of vocal music composed with independent vowel sounds, as well as light-sounding syllables. The musical character of vocalic lilting is conceptually lyrical. The two non-texted vocal styles are not mutually exclusive as the characterizing elements of one could be juxtaposed with the other in compositions.

STEP III

Other devices of the African music-making mouth can be textural or action effects, also climactic or exhortatory shrieks and shouts (women’s speciality) that are of structural essence, and sustained chesty humming (a men’s speciality). All of the above can be integrated with text singing proper.

Instruments in vocal music

TOPIC 1 Vocal-instrumental textures

STEP I

Vocal-instrumental music types abound. The brief mention here is with respect to vocal music that has an instrumental music complement. The instrumental part found in vocal music is not always thought of as accompaniment to voice per se, as in some European classical music. In the African creative philosophy the instruments used in conceptually vocal music are highlighted in the arrangement of the performance, especially those that ordinarily have mother instrumental potentialities – that is, do not play percussive roles.

Instruments are used judiciously in vocal music, and could provide the significant sound that identifies a categorically music-making mouth type. The instrument or instrumental ensemble could serve as the textural backdrop. That is, the instrumental sound serves as the textural framework that anchors the voice parts that develop text-driven compositions with or without melismatic elaboration, especially in through-composed forms.

STEP II *Ensemble roles of instruments*

The theory and principle of indigenous musical arts systems rationalize specific musical roles for ensemble lines. The significance of a role would be structural in the first instance, and would also have psychical or activity orientation, or, otherwise, serve as an aesthetic compliment. The instrument or instrumental group structured into a vocal music type could be performing any or all of the following musical roles found in typical African ensemble music:

- action motivation energy – psychophysical affect
- phrasing-referent line – framing of the thematic form of other instruments/a voice and its elaboration
- pulse line – articulating a common temporal order for structurally differentiated voice parts
- obbligato line – occasionally playing instrumental passages or complementary solo parts in pieces conceived for voices

Instruments could structurally provide cues for the entry of the music-making mouths, mark the cadences, and participate in dialogue arrangements with the music-making mouths in any responsorial or antiphonal form. A vocal music type would recommend how music instruments would be featured, as well as the structural roles and the type of instruments

that would be suitable. There are music types that are conceived as vocal-instrumental: a compositional conformation that gives voices and instruments equal weight in the musical interest.

Mobile vocal music groups that feature instruments would normally prefer light instruments. Stationary groups could add heavy instruments. Choric dance groups would normally not feature music instruments since the voices already simulate instrumental sounds and roles. Instruments that resonate the body rhythm, such as performed by the feet or, otherwise, small instruments like the rattle that psychically energizes the performers, could be used by choric dancers. Raconteur/story singing chorus groups would normally include a phrasing referent instrument that would further guide the soloist in structuring and phrasing the normally free extemporization of the text.

Essence of movement

TOPIC 1 Integration of artistic disciplines

STEP I

Movement invariably is a symbiotic imperative in the African philosophy of music as a live art event that normally synthesizes, at conceptual and production levels, the three performance arts disciplines of music, dance and drama. Music, dance and drama are recognized as deriving from a common creative stream of thought, which attains artistically differentiated manifestations as a result of the creative tools/elements, medium of expression and the language – verbal, embodied or symbolic – that each selects. Thus, whereas each could have virtual independence as a creative performance process, the symbiotic blending of two or more of the performance arts from conception to conformation and presentation affords the ideal African performance arts experience. Because the three distinctions share a common creative pool of ideas and energy, it is not uncommon for the average African musician to equally be a choreographer and a dramatist. The competent dancer could simultaneously also be a sensitive dramatist and musician. Hence it is also uncommon to encounter "dry" African indigenous drama – dramatic enactment that occurs without music and dance as structural components. The idea of dance without a structurally integral, energizing or delineating music component is regarded in an African indigenous aphorism as the antics of a mentally unstable person.

STEP II

Vocal music performance as a theatrical event in indigenous Africa invariably implicates stylized motions, that is, motions of dance. Movement is usually intrinsic in the generic structure of the music or certain elements thereof. The scope of notional motions as an artistic-aesthetic imperative in vocal music production could be subdued, or be full-blown as dance and other evocative artistic gestures. Movement in vocal music is perceived as the necessary visual aesthetic complement of the African total theatre intention and appreciation. When movement, which is intrinsic in the structure of vocal music, is expunged from the energy of a performance, the normally critical African audience could openly wonder whether the performers are sculptures that have attained the magic of vocal sound articulation.

STEP III

Movement as artistic-aesthetic component of live, vocal music presentation could manifest in various features:

- In promenade performances it becomes a trotted dance that outlines the pulse dynamics of the music, and which is choreographed in forward, stationary and backward movements with complementing artistic gestures of the hand and torso.
- In stationary performances, movement could be interpretive aesthetic, or embody text at the secondary level of visually communicating the story content and/or sentiments of the text, as well as the mood of the music.
- Artistic movement could also be the externalized choreorhythmic extension of the psychical affect of the music that enhances the motive energy of the performance, and which could feature the performers as much as the audience.

General

TOPIC 1 Cultural integrity in modern creative advancement

STEP I

The theory of informed advancement should mark creative initiatives in contemporary African mental arts and other cultural systems. This implies a systematic rationalization that would update the indigenous philosophical and importantly humanning imperatives, principles and practices in terms of innate meanings and artistic-aesthetic essence. Otherwise indigenous lore and epistemology would be compromised and bogus art or euphoric modernism would be the result. Meaningful advancement is expected to reflect modern realities in ways that project as well as promote the virtues of Africa's original cultural integrity and intellectual authority. This implies that exogenous modern thoughts and models of practice could be imaginatively adapted, but must not trivialize, supplant or abuse noble African philosophies, creative intellect and the appertaining principles. Modernizing aspirations should prioritize the creative ideology of *cultural authority* – adapting the foreign and compatible into the mould or theoretical foundations of a people's original knowledge systems as opposed to *tokenism/superficiality* – inserting abstracted elements of heritage into adopted foreign moulds or models.

STEP II *Leadership*

Outstanding human achievements are recognized and celebrated by the achiever's community, but original African wisdom did not conceptualize or practise leadership in terms of hoisting a superego, even in social-political systems, on the following maxim:

> *No matter how mighty a person acts the Earth will swallow her/him.*

African cultural systems and human education take leadership capabilities and roles into serious account. A leader is accepted and respected as a director of other equally significant partners or participants. Leaders of modern choral or instrumental African music ensembles have no need to adopt the image and antics of the conductors of Western modern ensembles. This presentation practice is odd, and sometimes outright ridiculous, especially in items of choral performances that are essentially African in concept and content. After all, in any well-rehearsed performance group, every member of an ensemble already knows her/his part, and how or when it fits into the whole. Modern concert presentation imperatives may recommend the need to update the indigenous artistic role as well as performance behaviour

of the African mother musicians (ensemble leader/director) without bastardizing African models of leadership. A case could be made, perhaps, for large and varied orchestral groups such as a symphony orchestra performing essentially modern African compositions. In such an instance an authoritative African construct is being fitted into a European performance mould, and could, therefore, adopt exogenous presentational management.

STEP III *Structural content*

There are attempts to re-conceptualize African vocal music in European structural and formal terms. Thus we find indigenous African themes and, sometimes, creative elements being contrived into the theoretical framework of European classical music such as the SATB mode. An African presence in any aspect of modernism should aim to project original, unique African intellectual authority into the global academy in its own right and on its own merit. This compels constructing an African uniqueness in the consciousness of global understanding without loss of humanly developed integrity. The prevalent trend of Africans blatantly parodying the uniqueness of other world cultures becomes absurd considering the profound theoretical and logical lore that underpins manifestations of African indigenous knowledge.

Most modern creative aspirations extract isolated African musical arts elements from their indigenous philosophical and epistemological grounding, and subordinate the artistic sense and human meanings to European creative ideologies. The results are culturally pathetic, a betrayal of Africa's distinctive genius in cultural arts science and conformations, with creators as well as performers parroting exogenous brilliance like robots. The trend systematically disconnects the modern African from the unique creative theory and humanly oriented bedrock of indigenous knowledge systems.

Globalization conscious directions in the study of African musical arts must emphasize research-informed advancement of the indigenous creative models and humanly directed philosophies of practice without prejudice or apology to skilfully integrating viable elements of exogenous cultural traditions. The humanning philosophies of indigenous developmental theories, harmonic systems, part relationship formulations, vocal aesthetics and evocative presentational theatre that inform the indigenous African music-making mouth, as well as musical arts meaning generally, have momentous import in contemporary humanly developed education.

There is a need to identify current indigenous initiatives that functionally advance indigenous African musical arts lore inside and outside the African continent. Some of the modern initiatives are derived from a new Africa-sensitive research orientation that furnishes culture-informed principles that should frame advancement. Advancement initiatives must demonstrate intercultural visions because the advocacy does not imply isolating African intellectual drive from global imperatives, but rather intercultural dialogue in which African creative theories and principles assert integrity.

MODULE 308
Performance

UNIT 1 – STUDY OF SOLO AND ACCOMPANIMENT INSTRUMENTS 147
TOPIC 1 Specialization on an instrument or voice 147

UNIT 2 – DANCERS AND MUSIC DRAMATISTS 149
TOPIC 1 Specializing as a dancer 149
TOPIC 2 Specializing as a music dramatist 149

Study of solo and accompaniment instruments

TOPIC 1 Specialization on an instrument or voice

STEP I

An instrument of specialization could be an indigenous or foreign music instrument that can be used as a solo instrument in an ensemble; or that can constitute an independent medium of performance. The music-making mouth should be regarded as a solo music instrument. A student specializing on voice must have a voice quality that is conventionally or, more preferably, culturally considered as above standard.

STEP II *Indigenous instruments*

Earlier modules dealing with performance stress that a literary approach to learning must be devised where an indigenous instrument is preferred. A student is advised to continue the study of the solo instrument on which she/he has been specializing over the previous years. She/he will continue to develop the notation technique under the supervision of an imaginative coach. An indigenous mother instrumentalist should assist with the development of skill. This means that a student will be developing proficiency in playing from written scores at the same time as she/he is developing expertise as an exponent of performance composition. A student's rate of progress will be charted. An assessment of such a record will form part of her/his overall grade in the course.

Where a standardized African music instrument with a tutor as well as written repertory is available there may be no need for devising an alternative literary approach.

Specialization on an indigenous music instrument should be compulsory for all students as first, second or third instrument/s. Students opting for voice, dance or music-drama should specialize on at least an accompaniment instrument while every student specializing as a solo performer on a mother instrument, dance or music-drama should as a matter of policy demonstrate competence on as many accompaniment instruments as are available. A designated accompaniment instrument could be skilfully manipulated to become a solo instrument. Every student is, therefore, advised to own an instrument she/he is specializing in, and should seek opportunities to play with indigenous ensembles.

STEP III

- A student should specialize on an indigenous solo/mother instrument, and in addition gain competence on either a European classical music instrument or music-making mouth techniques. European classical instruments could be any available keyboard instrument, the guitar or a solo woodwind/brass/string instrument. Skill on keyboard instruments will emphasize ability to play written or improvised accompaniments for solo voices/instruments and choruses.
- A student opting for specialization in music-making mouth should develop her/his own repertory primarily from published African songbooks, a number of which are available. This is without prejudice to encouraging students to make collections of culture songs and indigenous music-making mouth techniques that they should transcribe and arrange for solo and accompaniment. A gifted music-making mouth student may wish, for instance, to develop her/his skill as a minstrel under the guidance of a competent coach or an indigenous expert. Assessment of music-making mouth performances should stress (a) performances of songs in African songbooks (b) a student's own choice of indigenous song collection that incorporate indigenous music-making mouth idioms, and for which she/he has given written arrangement with accompaniment on available instruments (c) European classical songs as well as songs from other cultures will be judiciously chosen to suit a student's voice, with the advice of a competent voice teacher.

Dancers and music dramatists

TOPIC 1 Specializing as a dancer

STEP I

A student who has demonstrated natural aptitude and creative acumen as a dancer may opt to specialize in dance as a principal field of performance. Specialization in dance will emphasize solo, duet, trio or quartet improvisations as well as routines. Dance compositions should be choreographed to either pre-recorded music or live music. Emphasis in specialization as a dancer should be on choreographing or improvising original, purely artistic dances, or interpretive dances using indigenous dance motifs and movement elements.

STEP II

A dance should choreograph as many component structural elements as are distinctive in the music. Dance sequences and styles should also match the moods of the music. Attention should be given to appropriative and evocative costumes and props that enhance dance movements. Materials and movement idioms should effectively communicate the cultural or historical setting of a dance routine.

TOPIC 2 Specializing as a music dramatist

STEP I

This could be an alternative to specialization in playing an instrument or in dancing. A music drama to be acted should derive from a structured story line or a concrete and pointed anecdote performed solo or by a small group. The student should write the script, compose the music and choreograph the movement, thus emphasizing that creative originality is a desired intellectual attainment in grooming contemporary African musical arts practitioners specializing in an academic discipline.

STEP II

There must be a structural relationship between the music, dialogue (sung or declaimed), dance, mime and costume used in creating and performing the music drama.

MODULE 309

African music and the historical process

UNIT 1 – HISTORICAL PROCESS IN INDIGENOUS MUSIC 153
TOPIC 1 Definitions and methodology 153
TOPIC 2 Conceptual foundations of indigenous music 155
TOPIC 3 History of musical arts in a community 164
TOPIC 4 History of indigenous musical arts styles 166
TOPIC 5 History of musical arts personalities 168

UNIT 2 – MUSICAL DATA IN HISTORICAL RECONSTRUCTION 174
TOPIC 1 Musical data in the history of human groups 174
TOPIC 2 Dating of data in music history 175

UNIT 3 – HISTORICAL PROCESS IN CONTEMPORARY WRITTEN MUSIC 176
TOPIC 1 The literaty documentation process 176
TOPIC 2 Stylistic trends in written classical African music 178
TOPIC 3 General features of contemporary written compositions 184
TOPIC 4 Makers of modern musical arts history in Africa 185
TOPIC 5 The literati in African musical arts history 187
TOPIC 6 Popular music in African musical arts history 188

Historical process in indigenous music

TOPIC 1 Definitions and methodology

STEP I

The historical process in the musical arts deals with the chronological record as well as the nature of landmarks in the establishment and advancement of styles, theory, materials and practices. It also involves a study of the outstanding indigenous and contemporary musical arts personalities who made significant contributions to such advancements and practices through their creative genius and performance expertise. We have noted that education, performance, transmission, dissemination and historical references in the indigenous African musical arts environment have been orally transacted. Attempts at documenting historical records therefore will largely be reconstructive, relying on extant practices and materials, the memories of exponents of styles, and the accumulative collective memory of the owners of the practices in the community. Archival records also exist, although attempts at descriptive and analytical documentation may lack cognitive depth, being either loaded with exogenous intellectual perspectives or outrightly jaundiced because of ethnocentric dispositions.

STEP II

A musical arts style is recognized by the features of form, theoretical content and presentation that characterize it, coupled with the uniqueness of the medium of production. All these together distinguish the sonic and visual paradigms within a musical arts culture. The materials for the in-depth study of musical arts styles and their advancement in historical time principally are the epistemological and choreo-dramatic manifestations as well as instruments.

STEP III

In probing the historical process in the indigenous musical arts of Africa there are two factors that should be taken into consideration:

- the history of musical arts styles, which will deal with the musicological and related creative arts content, the nature of historical advancement including influences, and the movement of the style between related and disparate cultures;
- the exponents of styles – the creative personalities who have become points of reference in the oral and written discussion of musical arts styles and practices in their communities and societies.

In reconstructing the history of indigenous music, we cannot rely on documented materials as such, but rather have to investigate the extant sonic facts and artefacts. The indigenous composer is always the same personality as the mother performer whose creative output and personal style are accessible in performance contexts. We have to rely primarily on human memory and oral and visual modes of preservation and dissemination. Indigenous African sculptures and other forms of artefact constitute a fixed intellectual discourse. They communicate their cryptic narratives and innate theories indirectly and sometimes esoterically, and are often imbued with potent energies as well. But only persons who have developed the "third mind" that perceives and interrogates the spirit essences can competently discern and explicate the implicit texts. Africa is still rich in extant cultural performative and sonic evidence that can be observed directly and analytically, be recorded, transcribed and studied for historical representation. The fact of normative and systematic creative procedure as well as principles of practice validate the epistemological underpinnings. Furthermore there are genuine instances of articulate indigenous experts who verbalize theories and conformation processes when properly stimulated and, as such, constitute mines of data for historical reconstruction and construction of sense and meaning in the musical arts.

In the history of European written music, on the other hand, the imaginative composer is an historical personality involved in the creation and development of styles and practices. She/he does not necessarily need to be involved in the production of her/his works. It is possible for her/his written materials to be produced in distant locations. We depend primarily on the study of the written works and literature such as letters and performance guides explaining her/his creative philosophy and techniques and her/his musical life and creative experiences for an assessment of her/his relevance to history.

On the indigenous scene we find that some musical styles and practices have spread over a wide area that covers communities and societies. These have become regional styles. Similarly, some musical personalities may have been known beyond their immediate communities/societies by reputation or performance tours or both. Other musical arts styles and/or practices are to be found in only one community or culture group. These are the local styles.

STEP IV

Our primary sources of data for historical reconstruction therefore include:

- accounts by musical peers and progenies of the life and music of mother musical ancestors and contemporaries;
- corroborative evidence from knowledgeable members of a community who use or act or respond to music styles;
- oral tradition;
- analysis of extant recorded materials;
- research in and investigation of sculpted memory – the musical and historical narratives of artefacts;
- our secondary sources will be published accounts and studies in journals, books, archival records and museum objects. Most of these accounts and studies are to be

found in books that are lodged in libraries and archives in Europe, America and Africa, in the form of articles, drawings, descriptive accounts and subjective opinions of early travellers, missionaries and colonial administrators in Africa. Archaeological evidence such as rock paintings and artefacts can also be informative.

TOPIC 2 Conceptual foundations of indigenous music

STEP I *Origin of music*

As much as music is a universal phenomenon, what constitutes music for any human group is culturally determined and approved. Every human culture has selected what constitutes its own range of tolerable sonic facts from limitless elements, patterns, spectrums and combinations of sound possible in nature. Some sources of sound are humanly contrived while others are already available in, or derivable from nature. But the delimitation of cultural sonic facts is conceived and fashioned by humans guided by indigenous science of sound, musical, variable and manipulable cultural norms and generational experiences. Hence we define cultural sonic preferences as the normative components, configurations and standards of sound production and presentation models that a culture categorizes and tolerates as music and musical. It is therefore possible, and it often is the case, that there are sonic experiences that are implicitly musical, and which a culture may categorize as such, but without necessarily approving of it as tolerable musical sound. There are also sounds that are implicitly musical elsewhere but which a culture does not categorize as such.

It is impossible to furnish any definitive thesis on the origin or beginning of music. We can, nevertheless, infer some theories and propositions by probing cultural thoughts and discourse about music. Such an exercise will at least enable us to understand the nature and meaning of music, as well as how the musical artefact and sonic facts that characterize cultures are conceptualized and formulated. Investigation of mythology, particularly cultural lore, and legends, as well as our knowledge of a people's world-view, will help us to develop a hypothesis about the origin, configuration and diversity of music in a given culture.

At the conceptual level of ideas it is possible that our earliest ancestors conceived of music as a super ordinary medium best suited for relating and interacting with the intangible forces that critically impact the meaning of life, living experiences and natural phenomena. That some of the sound so contrived had a potent effect on the human body, psyche and behaviour must have led to the recognition of the intrinsic aesthetic, artistic and therapeutic merits of the musical arts. This must have led further, to the exploration of the dimension of recreational bonding and the human-making capacity essential to what is indigenously categorized as the musical arts. This is to propose that music started as a spiritual enlightenment and communication, and thereby was a spiritualizing experience.

It can also be argued that the musical sound may have been identified from instinctive notions, i.e. by humans finding fascination and enjoyment in the patterned sounds of the practical activities of environmental existence; or by humans cultivating a capricious imitation of sounds in nature, such as the woodpecker's drumming on hollow tree trunks. This

thesis would suggest that music started as a delectable fancy that afforded peculiar spiritual or extra-normal sensations or induced transcendent experiences. The conscious and systematized cultivation of these extraordinary perceptions then resulted in the exploration of the spiritual, ritual and extra-artistic utilization of musical sounds and performance situations.

At the practical level of music making it is possible that in formulating the cultural framing of the sonic facts, the earliest delimitations of the sonic order that can be categorized as music were guided by a three-fold philosophical as well as structural probing:

- potent ordering of elements, constructing artistic logic out of co-acting elements, exploring evocative and invocative growth of basic materials, rationalizing hierarchy in the relationship of distinct components, and the search for variety
- dualism, complementarity and balance as manifested by the forms, forces and occurrences in nature. For example, the psychical equilibrium of interspersing hotness (animation) and coldness (calmness), fury and serenity, left and right, darkness (night) and light (day), masculinity and femininity, etc.
- the recognition of individuality in conformity that is also evident in species in nature – all humans are alike but every human has a peculiar, own identity; all fingers are not equal, and the differentiated capacities of all fingers are critical for executing unitary action.

There are cultural accounts of the origin of some significant and historical music types peculiar to a cultural group that connect the supernatural and mythological:

- A member of the community travelled beyond the boundaries of a human community or into the normally impenetrable depths of a jungle, and encountered a spirit party performing the music type. When the daring traveller returned home she/he recreated and passed on the strange musical arts experience to her/his people.

A researcher may pursue the trail of the account and visit an identified landmark where the spirit performers were encountered. This could be another human community, but that other community may not have any record, past or present, of having ever practised the style of music in question.

Some accounts tell of a person who, while sleeping, witnesses a peculiar musical arts performance, again usually by non-human artistes, in a dream. The person wakes up to recapture and establish the new musical arts experience with members of her/his community. Such extant oral traditions are useful indicators of folk ideas and accounts about the origin of music. There are accounts of expeditions to the mystical/mythological plane by humans who encountered musical arts performances that transformed the nature, behaviour, attitudes, states of being, and even physical features of humans, spirits or natural beings. These could be sonic formulae that enable the performance of supra-ordinary feats. The intrepid adventurer returns to the human plane and recreates the musical arts experience in ways that also effect similar transformations in her/his human community. There also are accounts of supernatural beings who approach a human person and instruct her/him to start a music style/type complete with recommendations on the sound, instruments and other artistic features, as well as how to deploy the musical arts to specified humanly oriented goals. We are dealing with hyper-imagination and extraordinary visions and creative personalities

are practical visionaries. These and other accounts attest to the fact that artistic creativity is originally a transcendental and inspiriting experience and that human music is a potent spirit force, an intangible that produces concrete outcomes. Students should collect such mythical/mystical or real life accounts of extraordinary musical arts experiences in their culture areas, and document them as valid records of indigenous probing or explanations of the origin, meaning and potency of the musical arts.

STEP II *The meaning of music*

Meaning in music deals with how a society perceives the innate nature of music as a potent and active force and, therefore, how it uses music or allows itself to be used in music and musical arts situations. The many ways in which a society harnesses the effective and affective forces of the musical arts would determine the diversity of styles, the utilitarian roles and the regulation of musical practices in a society.

The nature of the musical arts practised in a society would also reflect the nature of the societal systems that the musical arts transact or process. Thus societies that exhibit a complex social-ritual imagination and organization are likely to have complex and diverse musical practices that propel and explain the relationships and interactions; while societies with a simple social-ritual organization and transactions are likely to have a simple and hardly differentiated attitude to music and musical arts practices. African musical arts production implicates human organization, division of labour and categories of associationship.

African cultures follow various concepts concerning music. These concepts determine the standard musicological constructs, the regulation of practice, and also the nature of music appreciation and responses – subjective/objective or culture-suggested. Some of these concepts include:

- Music as an effective agent for social engineering. This implicates the use of music to mobilize community action or group/interpersonal relationships to accomplish categories of bonding and for personality formation or transformation.
- Music as a super-ordinary agency for harnessing the emanation and manifestation of natural and supernatural forces. This concept recognizes the effectiveness of sonic formulae in evoking a transcendent state/environment in the ambience of which intangible but affective powers can be experienced as realistic. The intangible thereby participates in elemental interaction and communication. Indigenous science of musical sound researched how certain qualities and energies of music affect certain animals and plants and humans in peculiar ways that enable their management for specific objectives.
- Music as a superlative force that induces psychical transformation or altered states of consciousness. This concept applies music to magical/mystifying and therapeutic ends such as personality transformation/spirit possession or trance, mediumistic rites and acts, exorcism, transcendental communication, mental and nerve tranquilization as well as spiritual regeneration.
- Music as specialized communication system: For sending coded communications

(signals) and for simulating human speech (a bi-media dialogue involving a "speaking" instrument and a speaking human, also for disseminating mass information as a surrogate speech medium).

- Music as dance. This concept accounts for the translation of elements of musical sound into choreographic patterns of movement for aesthetic appreciation or to induce mass psycho spiritual therapy/regeneration or psychical transformation.
- Music as absolute mental art. This concept explores the exclusive as well as inclusive artistic-aesthetic attributes of music: The exclusive attributes imply music intended for contemplative appreciation, and the inclusive attributes recognize the intrinsic contemplative experiencing of musical arts conceived as proactive projections that actuate or accomplish other human-societal purposes.

We can discover the meaning of music in our various communities by examining the implications of musical references and inferences contained in figurative speech such as metaphors, proverbs and maxims, as well as in cultural tales and lore. Musical meaning is important in discussing African music history because it enables the representation of a culture's unique rationalizations about music, life and society dating from historical origins up to contemporary notions and experiences. In fact, it is the meaning of music that informs the sense of music, that is, the projection of music into societal systems and actions informs the conformation of elements, instrumentation, structures, idioms and forms of musical creativity and expression.

STEP III *Musical arts diversity*

We have already argued that the degree of complexity and diversity that marks the cultural systems of a society may be monitored by the diversity and complexity of the musical styles that are available. Social philosophy and stratification may also necessitate specialization in the creative and performing arts. In the African experience, extra-musical rationalisations may prescribe the degree of diversity in music styles and practices. Since the range and peculiarities of musical arts creations are subtly applied to effect the transaction of social, political, religious, educational and economic systems, distinctive musical sounds would then signify and mark differentiated activities and ceremonies in a community. In musical arts situations in such contexts the idea and transaction of the scenario of activities are given impetus, social focus and cultural meaning by the nature and form of the associated music. As each institution, organization, cultural observance or societal agency evolves, so would the musical arts associated with it evolve and reflect the new trends in sonic, structural and formal re-conformation. When such a societal institution or practice becomes extinct or dysfunctional for whatever reason, its music will lose context. The musical arts may either become equally extinct, or, and depending on its exclusive musicological merits, it could be transformed to service other objectives, generally that of artistic-aesthetic entertainment, in contemporary times.

For instance, a community farmer's guild that performs certain farming rituals and transacts group solidarity is likely to have a special type of farmer's musical arts. The

musicological features and form of presentation would encode the nature and activities of the ritual, as well as the technological sophistication of the farming activities. If the same organization at any point in time evolves or borrows modern mechanized farming technology, and thereby discards indigenous rituals and farming operations that were explicated by the matching musical arts, the artistic complement to farming would become outmoded. A new musical style and form could be evolved if the group still needed a special musical arts sound to validate its group identity. The transformed musical arts would become more entertainment oriented, shedding the ritual-theatrical features and forms of the original. If the transformational process has been evolutionary, only the symbolic aspects of the original music would be discarded in the technologically and stylistically modernized farmers' musical arts, assuming that the need for observing group identity still exists.

In a society, death, similarly, would prescribe certain musical arts features and presentation theatre that would best capture the phenomenal rationalization and observances around death, which are often grounded in complex imagining basic to profound philosophical thought. Should the culture abandon its indigenous philosophy about, and accommodation of death, and embrace a foreign religious ideology about death, the features of the indigenous funerary musical arts would be modified or even totally rejected. New musical ideas and features would be adopted to conform to the ideas and funerary rituals of the adopted religion. The study of diversity enables the tracking of musical arts movements across communal and ethnic boundaries, as well as the origin and evolution of styles and presentation dynamics in historical documentation. Such studies could lead to understanding why music of virtually all cultures in African south of the Sahara share the same seminal idioms and structural principles at the fundamental level of epistemological framing of compositional and utilitarian ideas.

STEP IV *Social-environmental determinants of style*

The musicological ramifications of musical styles are abstract configurations that derive from social as well as environmental factors. We need to be most careful in historical reconstruction of how we interpret contemporary indigenous cultural manifestations in Africa. As much as the current manifestations have historical validity, it will be frivolous to draw overarching conclusions about the authentic cultural minds and practices on the evidence of current cultural portrayals that have suffered destructive external influences or impositions.

If a society practises severe isolation of the sexes in social institutions and actions, for instance, musical arts organization will reflect such a gender-differentiated social philosophy. And gender rationalizations recommend musicological, instrumental and physical features. Any combination of the sexes would be for very special reasons that need to be discerned in our investigations. Also, if a society inhabits grassland vegetation, for instance, in which trees and indigenous iron technology are not even available, the musical practices are likely to be preponderantly vocal. Instruments would reflect the possible environmental materials such as raffia tubes and vegetable-based musical objects or, otherwise, the human body and other instruments or materials borrowed from neighbouring culture groups. The music

instruments, sounds and performance practices of a littoral society would, to a large extent, be water-based. Furthermore, an itinerant or mobile human group is likely to favour portable music instruments in its musical organization. As such, we may find that a culture group in Africa that has a history of constant relocation due to battles and total group movements to new locations is unlikely to be travelling with heavy music instruments, except when the symbolism of the instrument is critical to the group's human ethos or spiritual security such as the *domba* drum of the Venda in South Africa. It could also be misleading to assume from superficial observation of the contemporary cultural manifestations that a culture group such as the Zulu in South Africa does not have a history of certain music instruments, e.g. the drum, simply because this is no longer physically emphasized. The manner of sounding the shields and the dancing feet could, for instance, be expedient translations of the primordial knowledge and use of drums. After all, the highly symbolic friction drum, *ingungu*, which is very central to Zulu fecundity, and therefore to group regeneration rites, was never lost or left behind in wars and movements, and is strongly indicative of old knowledge of membrane drums.

The availability and combination of music instruments also affect style. An investigation of the historical processes in indigenous music systems and styles must take into account tracking the changing social, political and environmental factors that are relevant to historical development or demise, as well as the movement of musical arts styles. The study of African indigenous musicology would be superficial if it divorces the philosophical, social, political, religious and environmental origins as well as determinants and modifiers of style.

STEP V *Classificatory/categorization system*

It is useful to devise symbolic systems for classifying field data. The rationale informing a coding and classification system needs to be generally applicable and acceptable across cultures. It is possible to devise a coding system informed by indigenous classificatory models for cataloguing and classifying the musical arts practices in our various communities. More so since, at the very general conceptual level, African indigenous societies tend to exhibit certain common principles of musical thought, structural theory and human practice. This we can do with respect to coding musical arts organization, ownership and usage. The classificatory model recommended here derives from fairly general features of musical arts practices in Africa.

The indigenous musical arts in African societies have been identified as predominantly comprising event music, i.e. music "owned" by, and organized to transact specific contexts and institutions. We have, however, also observed that Africa produces absolute or event type musical arts as well. The following are some major cultural contexts that prescribe specific musical arts formulations and presentation dynamics:

Title-granting musical arts, i.e. music conceived for conducting the ceremonies of a cultural titular institution/organization as well as the achievement of mandatory age-grade and puberty initiations.

Embodied *spirit manifest music* is music that gives interactional identity to and invokes the spirit character of embodied spirits and ideas. There are two primary categories

of embodied spirit manifest: The mytho-mystical spirits who are imbued with super-human potencies, actions and extraordinary features, and are often organized on the basis of cult association and occult action, and the masked character dancers and light drama entertainers who boost the spiritual health of the culture audience.

Ritual music, i.e. music designed for, and used in effecting liturgical processes such as the worship of the Supreme Deity and other religious ceremonies; and music that implicates mystical or mythical beliefs that are given public observance such as instances of benevolent spirit possession.

Event-exclusive musical arts: Musical arts that identify other specific festive or valorous celebrations that do not fall within any of the categories mentioned above. Examples include wrestling music, marriage music, initiation music, music for the announcement/celebration of a birth, etc. The event-exclusive musical arts category could further be classified as the *event-symbolic* musical arts type that signifies an event or idea; and *event-particular*, for a musical item in an event repertory that signifies a particular activity, observance or experience in the scenario of the event. A *music event* signifies music conceived as absolute music for purely artistic-aesthetic contemplation. This includes music for stylized dances as well as children's musical arts types and solo music for personal reflection.

Indigenous musical arts in African societies are commonly organized along principles pertaining to gender. The following organizational categories have been identified and given the symbolic codification shown:

Age-sex groups	Coding symbols	Explanation of symbols
Adult male	D♂	D – adult organization; ♂ – male symbol
Adult female	D♀	♀ – female symbol
Mixed adult	DX	X – mixed sexes
Youth, female	U♀	U – youth organization
Youth, male	U♂	
Mixed youth	UX	
Male children	⚲	⚲ – immature male qualities
Female children	⚳	⚳ – immature female qualities
Mixed children	⚥	⚥ – mixed undeveloped sex qualities
All ages and gender	⌖	

309

Deriving from the above symbols, ♂ without any indication of age would stand for all males, without age differentiation, while ♀, when standing alone, indicates all females, without age differentiation.

In documenting and classifying indigenous musical arts practices with the use of the above contextual organizational principles, we can classify the following range of musical arts practices:

- Title D♂ – musical arts type identifying a titular association/institution exclusive to adult men
- Title D♀ – musical arts type identifying a titular association/institution exclusive to adult women
- Title DX – musical arts type identifying an association/institution for all meritorious and honoured adults in a community

Other titular classifications would go along the same line: Title U♂, Title U♀, Title UX. We are not likely to encounter titular association or events exclusively assigned to immature members of a community, except in instances of according classificatory adult status to a child for special social/political/religious expediency. Where a child is initiated into a titular organization by her/his parents, the child is treated as an adult for the purposes of the titular association/institution, and the appropriate musical arts is used regardless of age in such a ceremony.

- Embodied spirit D♂ – a musical arts type identifying spirit manifest theatre by adult men
- Embodied spirit DX – for instances of spirit manifest association that admits women who are past the age of menopause
- Embodied spirit U♂ – a musical arts type for male youth spirit manifest theatre
- Embodied spirit ☽ – musical arts type for children (boys) masquerading as spirits
- Embodied spirit ♂ – a spirit manifest theatre for adult men and male youth

We are not likely to find child-bearing women belonging to embodied spirit groups considering the hazardous, often occult, potent and thaumaturgic attributes and powers of such practices. Some spirit manifest types, particularly youth types, are organized to police social order and conformity, while some adult men's types are empowered as agents of indigenous political government to transact supernaturally imbued psychological discipline and sanctioning in a community. All spirit-manifest performances are spirituality boosting experiences.

- Ritual D♂ – a musical arts type identifying ritual/sacred observances exclusively for adult men
- Ritual D♀ – exclusively for women
- Ritual DX – inclusive of mixed adult participants
- Ritual U♂ – exclusively for young men
- Ritual U♀ – exclusively for maidens
- Ritual UX – inclusive of mixed youths

Others are Ritual ☽, Ritual ⊙, Ritual ⊙, and Ritual ⊕. Ritual ⊕ would, for instance, symbolize special musical arts for the worship of a Deity by all members of a community such as

for a mass purgation and reconciliation rite during an indigenous New Year communal cleansing ceremony.

- Event-exclusive D♂ – a musical arts type signifying a celebration exclusively for adult men
- Event-exclusive D♀ – a celebration exclusively for adult women
- Event-exclusive DX – a celebration exclusively for adult men and women

Others are Event-exclusive: U♂/U♀/UX/◔/◕/⊙/⊕. Event-exclusive ⊕ would indicate musical arts for a communal festival.

Music events do not have or need any contextual classificatory index. The classificatory codes also merely indicate the organization of production since it is musical arts for general appreciation. The issue of who uses the music would not arise as in the event music categories.

- D♂ – a music event performed by adult men
- D♀ – a music event performed by adult women
- DX – a music event performed by adult men and women

Others are U♂/U♀/UX/◔/◕/⊙/⊕.

There are no instances of men, for instance, being required to produce music that is known and used exclusively for a women's event. In such instances it is important to indicate this feature of presentation by first writing the symbol that identifies the owners of the music, in this case the women, followed by symbols coding who performs the music. Thus Title D♂/D♀ indicates that the music is identified as title music for adult women played for the women's group by men who do not belong to the association, and who should not respond in any contextually meaningful or significant manner to the music that is produced.

Similarly Ritual D♂/⊕ indicates that, when the ritual musical arts is played it signifies a mystical/mythical activity for an adult man, for instance funerary musical arts for a deceased adult man. At the same time the music allows demonstrative identification in dance, for instance, by all ages and sexes. Ordinarily, only those who own or are identified by a music type would be qualified to relate in any theatrical manner to its sound during public performances.

Furthermore, event-symbolic ⊕/♂ indicates a festival music type that all ages and sexes can relate to freely and overtly on equal terms whereas its production is restricted to adult men.

Where the owners and users of a musical arts type play the music by themselves, double coding becomes unnecessary.

In examining musicological data for historical reconstruction we note then that African musical arts conceptualizations and formulations in Africa south of the Sahara share more or less common underlying ideas and principles. Social, political and environmental factors inform the super structural differentiations of the sounds and theatrical manifestations of the cultural music. Classification of musical arts in Africa that respects the indigenous African thought systems and world-view must also take account of the indigenous perspectives that emphasize extra-musical issues of music conceptualization, production and exhibition.

STEP VI *Evaluation*

- Find out which societal organizations, events, institutions and observances in your cultural area make use of special musical arts types.
- Prepare a catalogue of musical arts types and styles in your cultural area. Include information on age-sex organization and origin of the musical arts types. When was each musical arts type first established in the community, and how was it established? Also investigate the patterns of movement to determine which types were borrowed from outside the community. Are there communities nearby who also perform the musical arts type?
- What are the distinguishing musicological and organizational features of each musical arts type or style?
- Identify elements of syncretic trends in the indigenous musical arts of your society.
- Use the model in Step V to classify as many of the musical arts types that you have identified above as possible by writing the name of the musical arts type followed by the appropriate classificatory terms and codes by which we can know its context, ownership and users and, where applicable, the performers, if they are not the owners and users.

TOPIC 3 History of musical arts in a community

STEP I

A society does rate all the music and musical arts theatre produced within it equally. For the purposes of our historical process in indigenous music we need to concentrate on those musical arts types identified by the people as important. We can determine the basis for cultural rating of musical arts types in the community by asking questions. The information so gathered will also enable us to determine a community's criteria for musical assessment.

STEP II

Identify by name the earliest musical arts types in the community whether still performed or not. If any are extinct, find out why the practices were dropped. Elicit as much information as possible on the musicological and presentation features of the musical arts. If, on the other hand, the examples are extant, get as much cultural and historical information as possible on these musical arts. Include any noticeable changes or modifications of the sound as well as presentational features of those still in use. Determine the causes of any identified changes in style, instrumentation and presentation. In so doing, we take for granted that the new sonic or presentation features have become culturally acceptable, hence they are welcomed in preference to the original elements. We must note that changes may have non-musical causes. Presentation features will include the organization of performances, regulations about participation such as who is qualified to play or act the musical arts and

in which ways and for what reasons. Also document the occasion, time, place and duration of performances and rehearsals, where applicable. If there are no noticeable changes in the musical arts and the presentation practices, it is important to ascertain why the music or musical arts theatre type has effectively resisted all the forces of change that have impacted the culture.

A musical arts type may change name and contexts for exhibition over time. The reasons for such changes are important; so also the effect that such changes have had on the content and practice of the music or musical arts theatre. Generally, we must try to identify, where possible, identifiable authors and periods of changes or modifications. For example, pot chimes in a community that features seven graded and tuned water pots originally may have had fewer pitched pots. The same evolution in scale or mode (number of component pitches/tone levels in keyboard instruments) goes for finger pianos, xylophones and some string instruments, such as the kora in some culture groups of West Africa. It is of historical importance to find out when, for what reasons and by whom the continued increase in numbers were effectuated, and for what social or musical reasons. It is important to find out how the resulting increase in number of component pots/drums/slabs/strings, and thereby pitches, at any stage affected the musicological content and performance techniques, as they are bound to.

STEP III

Document the musical arts types that are of more recent and determinable origin and formulation. Who, or what contexts, initiated such recent musical arts types, and at what point in the people's history and contact with other cultures did it occur? Your respondents can use social, political or economic landmarks such as an eclipse of the moon, wars, missionary expeditions, other culture contacts, locust invasions, etc., to determine approximate dates. Ascertain what remarkable innovations, if any, in the musical arts practices of the culture, occured as a result of such borrowed types. To what ideational genre does any new musical arts formulation belong: prescribed context, i.e. event music; or entertainment intended, i.e. music event? Depending on the age of the musical arts type, it may be necessary to track changes or modifications to its content and practice as in Step II above.

STEP IV

Determine which musical arts types were borrowed from other, usually contiguous, communities and societies. In which community or other culture area did a borrowed musical arts type originate? And what procedure did the business of conscious borrowing follow? Is such a borrowed musical arts type answering to a different name from the original, and for what reason? Have there been any modifications or transformations in the content and context of the musical arts in the new base in your community? Elements of stylistic change have to be identified with respect to their exact musicological nature, time of change, reasons for change and the person/s who initiated the change. Where possible, it will be useful to find out what the attitude of the original owners of the borrowed musical arts type is to any

stylistic or contextual modifications effected by the borrowers. It is important to note that, when a community or society borrows a cultural practice and integrates it, with or without modifications, into its own cultural system, such a borrowed practice comes to be regarded as an authentic feature of its new communal or cultural home.

STEP V

Generally identify all features of syncretism, i.e. the blending of various musical elements resulting from contact between cultures, into an indigenous musical arts practice. Note that elements of such syncretic movements can be found in the instruments, harmonic idiom, tonality and scale system, costume, orchestration, dance, context for performance, demonstration of appreciation – negative or positive – etc.

There are factors that promote the acceptance and integration of foreign musical arts practices into indigenous norms. These factors include the modal attitude of the society, that is, their normative conservatism or openness to foreign cultural practices. Another factor is the degree of compatibility between two cultural practices. For instance, an African hexatonic or heptatonic scale culture is more likely to accept and assimilate the diatonic harmonic style of Western hymnody than a pentatonic scale culture.

TOPIC 4 History of indigenous musical arts styles

STEP I *Continental styles*

We can talk of continental musical arts styles in Africa in the most general terms. This implies that there are certain common characteristics of sound, instrumentation and presentation that are typical of the indigenous musical arts of Africa, India, Europe, American Indians or Asia. And at the most superficial levels we, in fact, are able to identify a piece of indigenous music we hear by its continent of origin if we have sufficient exposure and guidelines.

With respect to Africa, there is always a distinction between the general features of the music of Africa south of the Sahara and of the northern African culture zone. The peoples of northern Africa predominantly are Arabs or have strong cultural affinity with the Arabic *cum* Islamic culture of Asia. Africa south of the Sahara desert, generally referred to as Black Africa, is the area we are concerned with in this discussion. The very general features of style that typify the indigenous musical arts of Black Africa include:

- the concept and essence of melorhythm, from which the practice of using instruments as speech-surrogates derives
- peculiar multi-lineal textures (melodic/melorhythmic/rhythmic polyphony) informed primarily by the unilinear conception of part relationships in a musical ensemble, as well as the thematic individuality of every component ensemble line or role
- pervading predominance of drums (membrane and wooden, or music-making mouth simulations thereof) as well as percussion instruments such clapping, rattles, scrapers and shakers)

- a well-defined and strict pulse system resulting partly from the prescription of dance as social-therapeutic-spiritualizing activity in most communal musical arts, from conception, through the creative process to presentation and appreciation
- the concept and presence of the phrasing-referent ensemble role (inherent or separately articulated on a sharp-toned instrument) in instrumental and some vocal ensembles
- the extra-musical philosophical, social, political, psychological and health underpinnings that inform the theoretical rationalization of musical arts instruments, creativity and deployment to other social institutions and activities

Some of the above continental traits are more marked in some areas of Africa than in others, depending on the extent to which exogenous interventions by which the indigenous cultural mind has been misperceived and destroyed and the sense of human-cultural integrity eroded.

The history of human origin, settlement and migrations in Africa has not been definitively established. The chances are that a record of the early movement and development of musical styles and practices, particularly the spread of obvious continental stylistic traits, will benefit such a history as well as benefit from it. We must, at the same time, however, make allowances for the possibility of phenomenological instead of diffusionist theories for the evidence of common musical arts traits over such a wide expanse of social-culturally heterogeneous human societies.

STEP II *Regional styles*

Attempts have been made to further distinguish regions of African cultural commonalities in terms of common musical arts features beyond the most general continental traits. We find that such an exercise cuts across modern national boundaries that have, in almost every instance, negated ethnic boundaries, to such an extent that countries like Nigeria and South Africa furnish two or more regional culture groupings. Regional styles tend to go with human-linguistic types, as well as shared human culture contact through conflict and reconciliation, settlement and assimilation, trade and migration.

Extensive cultural and regional studies will yet have to be undertaken and collated before we can propose definitive criteria as well as regional distinctions in the study of music and history in Africa. It is important for our general knowledge about Africa to know that there are societies in Africa that have certain musical traits in common. They are not always located within the same arbitrary modern boundaries of African countries but are often geographically contiguous.

STEP III *Cultural styles*

At the cultural level, the distinctive sounds and features of musical arts practice are strong indices of ethnic definition. This is the level at which, at the present state of research, we can rely on specific musicological data to distinguish and define the musical sound typical of

ethnic groups. Such distinguishing elements of style and features of practice are to be identified through a study of the peculiarities of melody, harmony, tonality and scale systems; rhythmic complexity, development of basic themes and form; as well as vocal style, which is often much affected by language, and the characteristic texture and density of sound. With respect to visual or presentation features, we can rely on evidence of instrumental technology and types, dance styles and masking concepts, and practices that do exhibit strong ethnic peculiarities.

TOPIC 5 History of musical arts personalities

STEP I

Our study of the history of musical arts personalities is the study of the musical life and artistic recognition of individuals in a community or society. These will be personalities who are outstanding exponents of a musical arts style or type. An indigenous musician who qualifies for inclusion must be the one who is highly regarded by her/his community for demonstrating outstanding musical arts capability. Some such musicians are often mentioned in the music of their peers or progenies; others are immortalized in local legends, proverbs, drum poetry and other forms of oral history. Still others are immortalized in formal tributes that form part of ritual proceedings and prayers.

Historical personalities in the African indigenous music scene are usually performer-composers in the African performance composition tradition. It is advisable to dwell on the important musical contribution or innovations credited to the indigenous musician in her/his community or wider society. Otherwise the musician must have been a distinguished exponent of either a mother instrument type or a music style that is very highly regarded by the community, because of its cultural-human meaning and contextual role. The creative output of the musician may have become highly rated by modern musicologists because of extraordinary musicological interest. An historical investigation should include the musician's biographical data, musical life and development; her/his remarkable public appearances, and her/his influence on peers or the younger generation of musicians. It is also important for such an account to give musicological insight into the style or type of music for which the indigenous musician is famous.

The three Steps that follow will provide sample historical abstracts of outstanding indigenous/neo-indigenous African musicians whose musical personalities have advanced our knowledge of the African musical arts heritage.

STEP II *Mntwana (Princess) Constance Magogo kaDinuzulu*

Mntwana Magogo kaDinuzulu was born in 1900, in South Africa. A direct descendant in the Zulu royal lineage dating back to Shaka and Dingane, Mntwana kaDinuzulu was the daughter of Chief Dinuzulu (1868–1913) of the Zulu kingdom of South Africa. In 1923 she

married Chief Mathole of the Buthelezi clan as his tenth but principal wife. Her son is Chief Ashpenaz Nathan Mangosuthu Gatsha Buthelezi.

Mntwana kaDinuzulu attended school at Mahlabathini where she learnt how to read and write Zulu. Her traditional musical education was received from her grandmothers who were the widowed queens of King Cetshwayo. She was a performance expert on the ancient Zulu music instrument, the *ugubhu* or musical bow.

The *ugubhu* has a single undivided string stretched across a wooden bow. A calabash resonator is attached toward one end of the wooden bow. The circular hole on the calabash is held close to the player's chest. Vibrations in the opening of the hole while in contact with the body gives variations in the harmonic tones produced on the instrument when it is struck with a playing stick. The *ugubhu* is a solo instrument used in self-accompanied songs.

Mntwana kaDinuzulu was known as an extraordinary exponent of the *ugubhu* music style. She gained repute as a composer and great singer, an authority on Zulu bow songs with an extensive repertory. Her musical style comprised self-accompanied solo songs that depicted the typical Zulu song styles and harmonic thoughts. She was also very knowledgeable about the social contexts and history of Zulu music. Mntwana kaDinuzulu's speciality as a performer-composer encompassed the important court and ceremonial music of Zulu royalty, the Buthelezi clan into which she married. She was an articulate musician who discussed the musical and social aspects of her music. There were also other less serious items in her repertory, the origins and dates of which she could not supply. Many of her songs reflect Zulu history, and at times contain obscure song texts and names. Mntwana kaDinuzulu's song texts also reflect many aspects of Zulu cultural life, covering a wide range of social issues: lullabies, love songs and songs of distress. Some of her personal compositions reflect events in her life while others have Christian texts, although the musical style remains Zulu. She was a Christian.

Hugh Tracey first recorded Mntwana kaDinuzulu in 1939. Since then, she has been studied and recorded by many other scholars, foremost among whom is David Rycroft who, in 1964, recorded more than 120 of her songs. A number of record albums of Mntwana kaDinizulu's performances have been published, and some of her compositions have been used in contemporary written works. She was a musical consultant for the making of the film *Zulu* in 1950.

STEP III *Israel Iheatumegwu Anyahuru*

Israel Anyahuru was born around 1922 in Amapu, an Umuoha village of Ngwa in the Igbo society of Nigeria. He died in 1983. He was married and had five children – three sons and two daughters. One of his sons is a university lecturer. An outstanding Igbo indigenous mother musician, Anyahuru was a trader and made his living by indigenous subsistence occupation. Responsible musical arts practitioners in his society are expected to have a full-time subsistence occupation although a musician in the Igbo society is an artistic instead of a subsistence specialist, and as such is remunerated for playing music for a host. Anyahuru's parents were not specialist musicians, but the elder brother with whom he grew up became a mother musician in the wrestling music type, *mgba*, which is a species of tuned row ensemble.

Anyahuru was a mother musician in an event music type, the *ukom* ensemble. *Ukom* is the name of the mother instrument, a tuned drum row with ten component mortar shell single-membrane drums, as well as the name of the music style. *Ukom* music is the event music for according full funerary honours to a meritorious deceased woman in some southern Igbo groups. Anyahuru's early music education was in the Igbo methodology of participating actively in children's musical arts groups. He started by playing the xylophone, which was regarded as a children's instrument in the Ngwa community of the Igbo, before graduating to the more complex keyboard instruments. In the children's groups, they imitated the adult *ukom* and *mgba* (wrestling music) ensembles. Anyahuru started playing in adult ensembles at the young age of about fifteen. His recruitment was by chance. He tried to bluff an *ukom* group that was playing in an event context. Israel Anyahuru had challenged them for performing an *ukom* piece below standard. The group then teased the child, telling him to demonstrate his expertise for the adult specialists. He accepted and, relying on his experience of performing *ukom* style in the children's xylophone ensembles, played so expertly at the event performance that the adult *ukom* group recruited him on the spot. He joined the group, playing the part of the Receiver soloist without any further training or apprenticeship. At the death of the mother musician who recruited him into the group, Anyahuru became recognized as the capable successor to occupy the mother musician's stool.

Apart from the tuned drum row of the *ukom,* Anyahuru performed in other event music ensembles in his community. In the *mgba* tuned drum row ensemble for wrestling events led by his elder brother, Nwosu Anyahuru, he occupied the mixer-soloist's stool. In the *ogbom* ritual music group used for the worship of the Ngwa principal Deity, he played the mother musician's role before the indigenous religion was superseded by the Christian religion. He played in the *okonko* title music group led by his elder brother, Nwosu. In addition, Isreal was able to play the full range of musical instruments common to his community.

The *ukom* tuned drum row comprises ten mortar shell membrane drums, which are pitched and graded to give the *ukom* tone row scheme of ten notes. Two complementing soloists, the mother musician and the receiver soloist, share the mother instrument (four hands keyboard style) with common notes. Other tuned drum row types are the *ese,* which has five component drums, four of which are pitch-graded mortar shell species played by a soloist; and the *mgba*, a set of nine pitch-graded mortar shell drums. Three inter-complementing soloists overlap in sharing the range of notes on the *mgba* keyboard instrument.

The principal soloist and mother musician in *ukom* composes on the entire range of drum rows in event-context. The receiver soloist normally sits opposite the mother musician, and composes on the lower six drums, improvising on an ostinato theme that signifies a given piece in the vast repertory of *ukom* music. Other accompaniment instruments used in the *ukom* event music ensemble are: a large, open-ended conical membrane drum, on which the pulse role is played, and a tiny mortar shell drum or a wooden slit knocker as the alternative, on which the phrasing referent role theme is played. As the mother musician, Israel Anyahuru composed on the ten notes of the *ukom* scale.

The form of *ukom* as an event music is organized in compartments to agree with the scenario form of the funerary event context. There are six compartments altogether, which sonically interpret the six sections of the scenario. Each compartment has a distinctive textural sound that signifies a phase of the scenario in the socio-cosmic funerary music drama

for a meritorious deceased woman. A compartment of the *ukom* music style may consist of as many as thirty standard pieces in a group's repertory, and every piece has contextual or social meaning that can be verbally discussed, if need be, even though singing features in only one of the six compartments. The mother musician selects, sequentially structures, as well as contextually recomposes each piece against the sonic background of a polyphonic ensemble thematic cycle. The distinctive ETC for a piece is a textural ostinato framework maintained by the receiver soloist and the two accompanying instrument roles. The mother musician relies on his creative judgement, which derives from his sound knowledge of the systematic event scenario, to arrange, according to the performance composition technique, the pieces used in composing the event's form. The contingencies of every contextual session, as well as the nature of the interactive audience responses, further inform the compositional details of every event session.

As a performance composer, Israel Anyahuru developed a personal, lyrical style on the *ukom* that was widely acclaimed beyond his immediate community. He, along with his group, was invited to play in many parts of the Igbo and neighbouring societies that also feature or have adopted the custom of using the *ukom* music to conduct the social-cosmic funerary drama for deceased meritorious women.

Anyahuru was an articulate authority on the theory and practice of Igbo tuned drum row music styles. He was equally versed in the philosophy and meaning of music in the indigenous society. He never hesitated to explain the principles of creativity and performance on the *ukom* musical style during discussions. He also articulated theoretical positions on indigenous music composition and performances generally. Israel Anyahuru had occasion to give concert versions of *ukom* music for listening audiences outside event contexts in Nigerian tertiary educational institutions (the Universities of Nsukka and Ife, and the College of Education in Owerri). He was also engaged to give concert performances during other modern State occasions. These contemporary performances entailed personal adaptations for some highly systematic ritual music practices. Israel served as an instructor for the tuned drum row instruments in the University of Nigeria, Nsukka during the 1966/67 sessions. Two Igbo literary musician-composers, Professors Meki Nzewi and Joshua Uzoigwe, as well as an American musicologist, Dr Lorna McDaniel, studied *ukom* music composition and performance with Israel Anyahuru. They each served a period of study and performance apprenticeship under him at various times between 1975 and 1980. Israel Anyahuru's influence on these academic musicians has inspired each of them, separately, to write and adapt modern compositions that stylistically and idiomatically are derived from *ukom* music for other, modern instrumental mediums. Israel Anyhuru's performance compositions of *ukom* music have been recorded extensively on tape. There also is a videocassette film recording of his performance composition outside event context. His theoretical explications of Igbo music with particular reference to the complex musical styles of tuned drum row instrumental traditions have also been recorded and written about. His theoretical and philosophical expositions greatly inform the writer's discernment of indigenous music theories and performance practices.

STEP IV *Daniel James Kachamba*

Daniel Kachamba was born in 1947, in the Singano village in the Blantyre district of Malawi. In 1957 his family moved to Salisbury, where Daniel and his younger brother, Donald, became acquainted with the urban musical styles of southern and eastern Africa. Daniel started playing the guitar in 1959 under the guidance of a white Zimbabwean whom he remembers as Mr Robert. In the 1960s he bought his own guitar, and picked up the indigenized East and Central African techniques of solo guitar playing. He afterwards formed his own *kwela* band in which his junior brother, Donald, also an outstanding *kwela* music artist, first played. The early South African *kwela* band used the guitar and the tin whistle or penny whistle, which Donald played adroitly. Daniel added a rattle to the standard *kwela* ensemble of the 1960s. The group played music in the Chichewa, Shona and Kiswahili languages of southern Africa. Later, Daniel's expanded musical repertory included the *kwela*, *simanje-manje* and rumba. His group played at parties, weddings, funerals, political meetings, etc.

As a hybrid of American Swing, Boogie Woogie and Blues styles and the southern African modern pop music styles of *sinjonjo*, *vula*, *matambo*, *saba-saba,* etc., the *kwela* is a style of southern African pop music that can be regarded as a derivative of American jazz. The *kwela* is thus a typical southern African neo-indigenous pop style. It was spread from the mines of South Africa to other parts of South, Central and East Africa by migrant mineworkers.

Daniel Kachamba, as a neo-traditional pop music artist, is a composer and stylistic innovator, and has, with the collaboration of his brother, developed a new Malawian indigenous pop sound from the *kwela* style and the *simanje-manje*, another southern African pop music style that has gained recognition in East Africa and Europe. The Kachamba brothers make use of a variety of musical instruments, prominent among which are the *kwela* flute, the guitar, a one-string box bass, mouth organ and other percussion. Daniel has also developed a personal solo guitar style on the conventional box guitar. He removes the fifth string of a guitar, and thus uses five strings instead of the traditional six strings for his compositions and performances. He also adopted his own personal tuning, using the *caposta* to block the guitar strings at the desired fret locations. Daniel's compositions are played in up to nine different guitar tunings – his own keys. He uses the two-finger plucking technique, which is believed to have been transferred from the two-finger principle of the traditional lamellaphone or finger piano. Mwenda Jean Bosco, the world-reputed Zairean guitarist from Lubumbashi, is believed to have popularized the two-finger guitar-plucking technique. Daniel Kachamba's social music is a modern development of the minstrelsy tradition that is an indigenous pop music style.

He has also gone on to develop a peculiar performance practice in which he simultaneously plays four different music instruments, occasionally singing as well. He plays the guitar with a plectrum in this one-person orchestra, plays a mouth organ permanently strapped close to his mouth, plays a one-string box bass with the heel of one foot while sitting on it. At the same time he has a tin can rattle strapped to his right wrist, which transforms the movement of his right hand in playing the guitar into a fourth percussive musical line.

Extensive research into Daniel Kachamba's music has been undertaken and published by Dr Gerhard Kubik, an Austrian ethnomusicologist-performer who has played in both Daniel's and his brother Donald's bands when he toured extensively with either or both of them in Africa and Europe. Daniel is reputed to have contributed significantly to the development of the new trends in the popular music of Malawi and East Africa. He has wax disc recordings of his *kwela*-derived East African jazz music, and has also made research films of his performances.

Musical data in historical reconstruction

TOPIC 1 Musical data in the history of human groups

STEP I

Music instruments are often mentioned in accounts of the origin, movement and settlement of some human groups in Africa. Such an instrument may become a uniting symbol as the spiritual focus of group ethos. As such, it is preserved as a revered object with critical religious regard because the presence and sound signify group cohesion. As a symbolic representation of group identity, it could be stored at a location that is a spiritual centre of the group or society. Such a sacred music instrument may offer sanctuary and immunity from harassment to any member of the group who embraces or evokes its mystical/mythical protection when in difficulty. Of course, that person in turn would automatically become a servant in the religious place. In other instances the performance of a music instrument or type of music is of historical significance when it commemorates the founding or settlement of a human group. Usually the history of the music sound or type, or the history of the instrument, is closely linked to the history and settlement of the human group in the given geographical space.

STEP II

A music instrument, musical theme or musical arts type that is of historical significance to a community may mark a particular battle, conquest, favourable supernatural intervention, social-political alliance, or other cultural-historical occurrence. The dating of such musical-historical data may coincide with the date of the memorable event. It is important, when using musical facts for historical construction or re-construction, to determine the circumstances that made such data of historical importance; also what it is about the music instrument, sound or performance that conveys the specific sentiments and meanings of the tangible historical experience.

STEP III

There are instances or aspects of a musical arts type or practice such as a festival that links geographically dispersed communities/ethnic groups that may or may not have established records and myths of common origin. An investigation of the origin of such musical arts data, the meaning of the features of presentation, and the implications of significant artefacts, sonofacts and performance theatre in each place could furnish a basis for determining

the historical relationships between such communities/ethnic groups that may have become lost in oral traditions.

TOPIC 2 Dating of data in music history

In the preceding Units and Topics we have discussed the importance of tracing developments in the physical and sonic features, as well as usages of music instruments and sonic facts. We have also discussed the historical and musicological importance of tracing known musical personalities associated with advancement initiatives that introduced changes in the artistic norms of a culture's performance practices. Problems could arise with placing such musical arts developments in exact historical time and perspective because we are not dealing with written records mandated by contemporary knowledge discourse, more so since our sources had no need to reckon time according to the modern dating system. To determine the period of musical arts data that are of historical relevance, it is therefore recommended that culture owners be encouraged to use other indigenous dating methods. These will help us approximate the periods and dates of indigenous records to modern dating imperatives.

The indigenous dating method relies mainly on natural crises and phenomenal occurrences such as an eclipse of the moon, locust invasions, plagues, floods, famine, draught, and other natural disasters or cultural/cosmological experiences. National or human/group crises are also often used in placing events in historical perspective in indigenous methods. Such remarkable occurrences will include invasions and battles, deaths of very important persons, revolts, disruptive or significant culture contacts, etc. Furthermore, the tracing of a known genealogical tree, particularly of rulers and heroes/heroines from the present to the progenitor who lived at the time of the musical-historical event sometimes captured in song texts, could, where possible, be useful in approximating historical time and place using the musical arts.

Historical process in contemporary written music

TOPIC 1 The literary documentation process

STEP I

The modern historical process is about a systematic written record of the sources of materials (instrumental and musicological and human icons), the compositional influences, resourcefulness and innovativeness; also the nature of advancement or departure (stylistic, typological and contemporary) in the African musical arts scene. An African historical process is also about modern African composers in the literary and non-literary traditions, as well as composers from other nationalities whose works constitute significant advancements of African indigenous musical arts systems.

Historical construction in African musical arts thus derives from the oral memory, extant sonic facts and written records. Of the three, the written record is the most reliable in terms of dating, which is critical to history. The contemporary convention so far, in discussing music history, has been concerned with available written records such as compositions, theoretical and analytical treatises, critical essays, adventurer's tales, letters, programme notes and diaries. Written musical arts records as well as written compositions that derive from cognitive or intuitive knowledge of African indigenous theoretical-philosophical epistemology is still incipient, and are dated mostly within the 20th Century.

Cognitive theoretical formulations by any researcher/historian/analyst about Africa's mental arts systems are equally relevant to historical construction. Electronic recording equipment provides the most reliable techniques for archiving transient artistic expressions as permanent records. Our historical sources would also include unwritten works by African literary composers that have been recorded on disc, tape or video because the musical arts historian can replay the recordings for analysis and illustration. It is, therefore, important that recordings made with archival records in mind should include as much information as possible about the composer's biographical data, musical life, dates of compositions and of the particular recording; also information on previous performances, the identity of performers and the occasions. Such information should not only be written up separately and enclosed with the tapes, but should, in as much as possible, be recorded on the tape. Tape jackets and annotations could be destroyed or mixed up, but the material on tape is likely to last as long as the tape itself.

STEP II *Primary sources*

We have already noted that original inquiry is important in historical construction and reconstruction. A music historian is a music detective whose search for data relies on in-depth interviews with composers, performers, the close associates and artistic contemporaries of composers, as well as other critical members of the public. The opinions could be objective or emotional or subjective, also verifiable or otherwise. Primary sources also include first-hand analysis of written musical works, as well as recorded performances of written and unwritten works. A musical arts historian in Africa should have the disposition and discipline of a detective since she/he may have to trace the authenticity and provenance of stylistic features of modern compositions that manifest competent incorporation of indigenous musical ideas and materials. The African music historian's competent knowledge of the indigenous epistemology becomes imperative, a pre-requisite for informed discernment of what features and how the features and roots of indigenous musical arts knowledge have influenced the modern creative mind.

STEP III *Secondary sources*

Concrete musical facts: The advantage of a modern literacy approach to creativity is that the author leaves a permanent record of her/his works in written form, often including personal accounts of her/his creative thoughts and procedure. And since the historical process focuses mostly on the finished product, written and/or performed, the recorded or written compositions afford the music historian the most reliable data. The African music historian, therefore, is a musicologist who is capable of analyzing the various structural and formal idioms of a written composition, and who also is knowledgeable about historical trends in contemporary classical music, European and otherwise. Thus she/he can relate and compare, when appropriate, the compositional traits in the African composer's works to known techniques and trends anywhere else.

Critical essays and notes: The music historian also relies on programme notes, critical scripts, analytical essays and any other available written records about a work, its composer and its performances. Some of these are standard records such as the name of a composer, the dating of works or particular performances, instrumentation, etc. Others concern the author's statement of intent; the opinion of contemporaries about the merits and demerits of a work in terms of the stated creative objective, creative resourcefulness, treatment of structural and formal materials or a performers' interpretation of a finished composition. The historian has to be capable of balanced judgement. In relying on secondary sources of this nature s/he has to be aware of the possibilities of the critic's or analyst's subjectivity, emotionalism, pettiness, outright bias or jaundiced criticism, and also of the cognitive competence and integrity of a critic/essayist/reporter.

TOPIC 2 Stylistic trends in written classical African music

STEP I

There are classical musical styles and forms in the African indigenous musical arts system, some with complex compositional grammar and formal logic. African written music then categorizes art music to be performed for a listening audience in a concert hall or other such contemporary venue. The written work could be available in recorded form for private listening. The idea of written composition presupposes the availability of competent performers who can read music notation, and who will perform the composition in a human environment. It then follows that the availability of competent performers is a prerequisite factor for industrious creativity in the written African classical musical arts scene. The capability of performers regulates the medium as well as informs the technical standard that a composer can strive to achieve. For instance, an African literary composer can write or orchestrate for the musical instruments that

- are available in the locality where her/his work is likely to be performed;
- have competent performers in a performance site;
- have a standard or innovative literary approach to notation and sound production if she/he needs to write for indigenous music instruments.

In very rare and isolated instances, African composers of music have been commissioned to write standard classical orchestral works to be performed by a Western classical orchestra. Otherwise, few African composers as yet have a voluntary incentive to compose works for standard European orchestra types because, even if she/he could innovate the African idiom for such an orchestra, her/his works would have little chance of ever being performed. In Africa there are, as yet, few professional European classical instrumentalists or orchestras of symphonic size outside South Africa. In terms of medium of composition, art music composers in most African countries are limited by a few, small scale, possibilities.

STEP II

Choral concert music: This is music written for any number of human voices and voice-part combinations. Where there is instrumental accompaniment, written or improvised, the instrumental part and role are subordinated to the vocal interest of the composition. Choral concert music is a medium that is much exploited by African classical composers of any quality and competence because the voice is readily available and adaptable, irrespective of quality and intonation. The following choral styles have been identified in the African literary and contemporary art music scene.

Indigenous hymnody: Indigenous hymnody is in verse form, and has been inspired by the overwhelming success of the Christian religion in the African continent. The texts are primarily on Christian religious themes in the local language. The harmonic style, form and other structural and developmental idioms amalgamate indigenous choral and Western hymnal traditions. Personal styles have emerged in parts of Africa. A very significant

example is the Harcourt Whyte choral style in Nigeria. Harcourt Whyte, a cured leper, has produced a prodigious collection of indigenous hymns in a distinctive harmonic and rhythmic style that is now published as a book of hymns. He originally wrote in sol-fa notation and in the Igbo language.

Secular choruses: Secular choruses are through-composed, in free and loose form. They are extended choral works in Soprano-Alto-Tenor-Bass (SATB) harmonic style and textural part organization. They usually feature vocal orchestration, a strong bass line, polyphonic treatment of voices in places, and often make use of verbalization and musical mouth drumming that simulates indigenous instrumental sounds, primarily drum sounds. There could be instrumental accompaniment, commonly an ensemble of indigenous and neo-indigenous percussion, melorhythm and melody instruments. The themes for secular chorus texts could be topical, cultural lore, or biblical, and are performed mostly by church choirs. Usually a secular chorus recounts a story, a folk tale or an event dwelling on Christian and moral issues/sentiments. Audience appreciation is focused as much on the story line as on the musical interest. Secular choruses were developed around church and school choirs, and were originally intended for presentation during non-liturgical religious gatherings. Some are performed as special anthems during church services. More recently secular choruses, particularly those dealing with cultural lore and topical social as well as political issues, are also increasingly being billed for non-religious occasions, for the purpose of entertaining audiences or praising political leaders and worldly wealthy patrons.

Harmony in secular choruses is a loose juxtaposition of indigenous harmonic instincts and consciously applied diatonic harmony such as found in Western hymns. Secular choruses are mostly sung in local languages. Since appreciation focuses primarily on proper enunciation of the text and the story content, and secondly on the musical dramatization of emotions, humour and lingual idioms, the melody is strongly influenced by the tonal languages. Secular choruses generally employ a mixture of European classical as well as indigenous developmental and structural idioms strongly determined by the text. They emphasize communicating the meaning of text, depending on the musical training and ingenuity of the composer. Most of the composers who have acquired European music education in universities and colleges draw heavily on European tonal music theory – harmonic principles and compositional techniques. Others with little or no formal European classical music education but who have been extensively exposed to church hymnody in school and church choirs compose secular choruses that contain strong indigenous music principles and idioms.

Sacred choruses: Sacred choruses share musicological features with secular choruses, but they usually are settings of psalms and other standard religious texts from the Bible and prayer books. They are rendered mainly in local languages and for church purposes.

Evangelical youth choruses: Youth choruses grew out of church youth fellowship organizations and evangelical campaigns. A youth chorus departs from the SATB part organization characterising the other modern choral styles, and favours other modern choral idioms. The music is marked by innate motive energy, probably because it was originally created for militant evangelical campaigns and sung while in trot-marching in procession through town and village spaces. Its vigour derives from the following stylistic features: robust pulsation and action tempo; a strong rhythmic foundation, commonly in common

time and cut time; an energetic chorus response style with very strong accentuation; poignant and bel canto solo melodies often elaborately developed and fairly ornamented with emotional melisma; syllabic setting, emphatic cadences and dramatic rests in between phrases and melodic sentences; and a strong chorus attack at the beginning of phrases. The youth choruses are also characterized by a basic solo and chorus arrangement that could be in any of the responsorial forms found in indigenous music. The solo section at times is taken by two voices of the same or mixed gender singing in parallel harmony. The youth chorus could sing in unison or in unsophisticated indigenous harmony, often resulting in heterophony. Harmony is thus an intuitive process. The result, which does not pander to the harmonic codes of tonal harmony, does not offend the bi-cultural standards of concordant sound that mark congregational church singing in Christian communities in Africa. After a number of performances the free intuitive harmonies assume standard features of performance for specific pieces. Youth choruses do not ordinarily use instrumental accompaniments. However, feet stamping – the sound of "soldiers of the cross" – supplement the emphatic pulse of the dominant bass voices to give the characteristic drive and heavy pulsation. The form is loose, a juxtaposition of solo-chorus sections and solo extemporisation. There are through-composed as well as stanzaic arrangements. The texts, which are created by the composers, draw from biblical, evangelical or moral themes. Youth choruses are used to generate inspirational and group action in evangelical crusades, church services and other religious gatherings where mobilization of religious sentiments and action is required.

Vocal concert music: These are written compositions for solos, duets and other small groups or choirs, which have no religious or political orientation or ambition. They are intended for general contemporary music appreciation. The texts, not being inspired by evangelical, moral or political sentiments, are settings of the poetic or emotional feelings of the composer to honour and eulogize art and humanity. The harmonic, melodic, formal and developmental features reflect the music orientation and ingenuity of the various composers. There could be accompaniment parts for European classical, indigenous or mixed instrumentation. Some choruses are written for a cappella vocal ensembles. Presentation is in concert settings, in halls and at other special or formal contemporary social occasions. Arrangements of folk songs in any form, and with any bias in instrumental accompaniment, come under this sub category.

STEP III

Music drama: Music drama is a dramatic dialogue structured and performed as a musical process. Music may also anticipate and communicate a dramatic intention. Music drama forms include such subcategories as operatic works, music drama, conventional musicals, mood music and incidental music; also action, mood and background music for film, radio and television.

An *opera* is a classical dramatic theatre production with dialogue lines primarily delivered musically. Most of the dialogue, if not all, termed the *libretto*, is sung as solo arias, duets, trios, quartets, quintets, recitatives, choruses, etc. The theme of the story generally is noble or sublime and serious.

A modern African *music drama* is a dramatic theatre production that derives stylistically and in presentation techniques from the indigenous total drama concept. Thus some sections of the dialogue are set to music while others are delivered straight. The plot and narrative uses indigenous social, religious, political and psychotherapeutic themes as metaphors for transacting or reflecting contemporary human and societal issues, while the music relies primarily on indigenous theoretical idioms, and may employ indigenous music instruments. Other musical arts features that pace and link action sequences as well as set and paint the moods and situations including the dances are all structured as vectors of dramatic intention.

A *musical* is a light-hearted story on a contemporary theme performed as music theatre, and using solo songs, duets, trios, choruses and straight dialogue to convey the dramatic dialogue. There are also popular dances. The songs and music generally favour the popular and light music styles and idioms of the place and time.

Mood and *incidental music* compositions depict dramatic situations or paint the mood of a scene, idea or an isolated piece of action. Mood music is commonly used in electronic media advertisements. The character of the music helps to evocatively communicate the intended message.

In musical theatre works music generally is intended:

- to establish, depict, dramatize and interpret situations, personalities and moods
- to communicate dramatic literature and structured scenic actions whether sung, declaimed or mimed
- to link scenes and sections of a dramatic scenario
- to pace and underline other actions such as fights, a chase, celebrations, etc.
- as signs and symbols

A musical theatre specialist could be a composer for theatre who specializes in setting dramatic dialogue, libretto, anecdotes or actions to music. She/he could also be a musical director or/and writer of the libretto/dialogue for musical theatre works. The presentation of a musical drama usually calls for a range of production personalities, as discussed in Module 306, Unit 2, Topic 1, Step II.

STEP IV

Concert instrumental music categorizes the absolute music composition for listening that is written for an instrumental medium. Most contemporary African art composers in this genre often write for a random choice and combination of European classical music instruments. Their European classical music education does not train them to cope with the superficial limitations posed by the uncalibrated and, therefore, non-modern-standardized nature of African indigenous music instruments. We must bear in mind that African indigenous knowledge systems fostered relative standardization principles, and for humanly oriented reasons. We have already cited isolated experiments to produce modern-standardized African music instruments. Commercial productions could give vigour to the future of modern orchestral music in Africa. Meanwhile, African instrumental music composers

compose mainly for the piano, woodwind instruments, horns and string instruments when fairly competent performers who read music are available.

There are a few compositions for non-modern-standardized indigenous instruments that use symbolic and relative notation. This has been made possible by the study of the humanly directed philosophy and scientific-technological principles informing the construction of indigenous music instruments such as the wooden and single, open-ended membrane drums and iron bells. These instruments produce cluster or raw harmonics, and, thereby, "shadow" pitches. As mentioned earlier, that which is raw or bitter has potent energy for health – psychical or physiological – is a practical, tested and both ancient and modern maxim of African indigenous knowledge systems; what is smooth or artificially sweetened is injurious to human health. The wooden sound chambers of drums are manufactured to retain rough, fibrous grain; the fresh-skinned animal skin has a raw texture and contains dried blood particles and patches; indigenously fashioned cast iron also has a rough material grain and raw sonic energy. These raw/rough qualities characterize the sonicity of the sound produced on the instruments, so that a person capable of filtered listening easily discerns the fundamental pitch of a tone level. Otherwise, the raw and wildly vibrant overtones occasioned by the technology of the instruments, particularly the rough sound chambers and the grain of the material tend to overshadow or overcrowd the specific fundamental pitch. This has led superficial listeners to categorize the African drum and bell as mere percussion instruments, whereas, by the authority of the African indigenous musical knowledge system, the science and action of melorhythm instruments produce singable tunes deriving from tone levels underlined by fundamental pitches. This indigenous science of sound proposes that the basic health dimension is anchored on the principle that the energy of the cluster harmonics generated by the raw or rough qualities of sound, echo and vibration massage, tune and heal the tissues of the body and the mind.

The principle of cluster or raw harmonics makes it possible for melorhythm instruments to play in tune with any other instrument, indigenous or European classical, or the human voice performing in any key whatsoever. The humanly supportive aspect of this philosophy guiding the science of musical sound produced on such instruments is that a singer or performer on a melody instrument never really suffers the embarrassment of singing out of pitch. The drum, because of its "shadow" pitch quality, keeps in tune with a performer through any key changes or shifts, intentional or otherwise. The performer of African art music compositions based on the knowledge of this harmonic/harmonious principle underscoring the versatility of the African drum and bell only needs to check the *affective* tuning of the instrument used. The performer also needs to be guided by the principle of relativity, so a specific tone level measurement or tuning is not necessary: The indigenous drum or bell harmonizes with other instruments, European classical, indigenous or voice performing in any key. We have discussed affective tuning. Nevertheless we note that accomplished indigenous solo singers and instrumentalists are capable of pitching their voices or the tonal centre of instrumental melodies to the fundamental pitch of the tone level of a drum or bell.

The principle of relativity in African music theory also prescribes relative tuning of melody instruments. By this, different makes of an instrument type may have different starting pitches but must maintain uniformity or standardization in the intervallic qualities of

the scale/tone row/pitch order of the component keys/notes of the instrument – fretted or unfretted string, lamellaphone, xylophone, flutes, horns, zithers, etc.

There are a few Africans who write modern art music for orchestral instruments whose compositions, by quality and output, deserve serious attention. Some of them, apart from employing local melodies and themes, remain composers of European classical music, judging by the musicological evidence of their idiomatic, stylistic, developmental and formal theoretical base. The programme notes accompanying such works based on European classical music theory, due to some misperception, often ascribe African music generalisations to these works because of the idiomatically unharnessed insertion of African indigenous tunes. The lack of indigenous African idiomatic and grammatical character in the spirit and sound of the works refutes such claims. So we are currently coping with works that in orientation and soul manifest a frivolous African classicism. Most modern African classical composers have, of course, undergone exclusively European classical music indoctrination. They lack a cognizant, intuitive or research-based foundation in the philosophical and epistemological basis of African indigenous musical arts systems. As such, they are intellectually handicapped in sometimes well-intentioned attempts to advance African theoretical formulae and syntax in their written compositions. Their quests to seek rapprochement with the African musical arts ideas and creative consciousness, through their compositions, therefore never succeed beyond the superficial handshake with the African indigenous music intellect. Their works represent recognizable indigenous melodies subordinated to or choked in the bear hug of European classical music. Still, their works remain encouraging creative explorations that merit historical attention in our search for authoritative works marked by African indigenous musical thought, theory and creative expression that can represent as well as advance the African intellectual tradition.

There are written compositions by the few literary research-based African composers that represent genuine African theoretical and idiomatic expressions. Some are for European classical instruments, others for select African indigenous instruments, or for combinations of both. Unfortunately performers trained in European classical instrumental methods and techniques suffer a severe handicap in attempting to perform such works. They do not always dare to undertake the mental-technical re-orientation that could enable them to interpret stylistic-idiomatic conformations that are different from the European classical stereotypes. It is such composers who establish viable foundations for schools of stylistic practices that will, in turn, inspire researchers and music instrument technologists as well. Concert instrumental music is played exactly as written by musically literate instrumentalists who, by their training, are not attitudinally disposed to venture spontaneous creative individuality by means of improvisation and extemporization. This poses creative challenges to composers who incorporate the principles of African performance composition in written compositions. Giving the performer a chance to engage in original creative expression on the spur of performance inspiration is a quintessential indigenous African musical arts virtue that should mark advancement initiatives in written works.

TOPIC 3 General features of contemporary written compositions

STEP I

We have considered the trends in contemporary literary composition in Africa. We also need to know the aspects of such compositions that are relevant to the construction of historical data.

- Performance emphasizes reproduction from a written score, directions or transcriptions. It is the written or transcribed records that will enable us to conduct an empirical study, as well as evaluate the modern stylistic elements in a composition. Otherwise, ideally, spontaneous (oral) composition is important because it stimulates creative intellect as well as spontaneity in mental processes – an original humanly virtue.
- Known composers usually sign their names or put their marks on their written documents for copyright records. We are thus able to determine the extent of the contribution of an individual composer and the mediums in use at a given time and place in music history. There may, however, be isolated instances of written works that do not bear the name of any author. Such works are classified as anonymous (anon for short). It is possible that a study of the musical characteristics of an anonymous work could lead to speculating about its possible authorship. By then we must have narrowed down other probabilities, such as the period and style of the composition, as well as known composers in the medium and style of the anonymous work that is of musicological-historical interest.
- The musical works are usually the absolute music ideations of unique creative personalities. The elements and materials of composition may be innovative, and may not strictly comply with the known idioms and styles of musical arts creativity – indigenous, European classical or other.
- The nature of audience behaviour appropriate to the appreciation of the music, if it can be monitored, is relevant to our historical records. Audience response indices will be recommended by the expectations pertaining to the presentation of a style. Compositions in the European classical style would recommend restrained audience behaviour in a venue and atmosphere that coerces such discipline in an audience. Expressions of audience approval or disapproval will then not spontaneously influence the performer's creative/interpretative process. On the other hand, a composition that is open-ended and makes provision for constructive, spontaneous audience interaction with the performer-composer according to the indigenous creative theory may not be suitable for presentation circumstances that discourage overt and spontaneous audience stimulation of the creative process and outcome.
- Literary compositions, by virtue of being written down, can be performed anywhere in the world by other musically literate artistes who understand the notation, and can play the prescribed instruments. A composition can, however, be re-arranged for available instruments and performers.

STEP II

The assessment of modern compositions will focus on artistic-aesthetic merit. This is because such compositions are works that are not exactly informed by musically extraneous creative constraints or inspirations of utilitarian contexts as in the case of indigenous event music types. The literary composer determines and controls her/his own normative or innovative formal and structural parameters, depending on the medium and style within which she/he is creating.

TOPIC 4 Makers of modern musical arts history in Africa

STEP I

History is a chronological record of events that have shaped the development/advancement of a people and/or ideas over time. It is also a record of the events and developments/advancements that have altered the normative state of a people and/or ideas. History, therefore, is about outstanding or extraordinary ideas and events in a given human geographical place at various periods in time, along with the key persons at the centre of such momentous occurrences. For our purposes, modern music history in Africa is a study of outstanding composers and theorists, also of musical styles, presentation norms and the development of instrumental technology and performance/presentation techniques. The discussion of an outstanding composer who deserves reckoning within modern African music history will take cognizance of the following:

STEP II *Relevance*

It is not every composer and/or every composition that merits historical consideration. To be relevant to music history, a composer should, in the first instance, have a substantial repertory of works that exhibit consistent or progressive creative merit in terms of distinctive characteristics (style). In addition,

- The works, a particular work or set of works, should demonstrate new compositional directions, innovations and ideas, or, otherwise, be a logical expansion of or substantial contribution to the established style/s. A composer who may be doing nothing new, but produce substantial repertory within a known style is also of historical importance.
- The compositions or performances may contain unique expressions that extend our knowledge of the use of idioms on an instrument or instruments.
- The oeuvre recommends a new approach to musical arts presentation or application.

Equally relevant to music history is the contribution of a musical personality who alters, that is, advances the features of an instrument or a scholar whose published ideas and

theories give new insight or direction to musical thoughts in our knowledge and practice of music.

STEP III *Medium*

The instrumental or/and vocal mediums for which a composer writes are important to the discussion of her/his contribution to music history in Africa. The titles of major performed compositions, whether published or not, but which are available for study will be necessary under the stylistics categories listed under Topic 2.

STEP IV

The written and/or recorded works are studied in order to identify any distinctive or personal stylistic features with respect to form, structural idioms (harmonic, melodic, part relationship, thematic derivation and development) and the use of instruments (resources, blend, colour and technique). Everybody does not have to be an innovator, a mover of ideas, in order to be relevant; some people can become great through consolidating innovations and traditions.

STEP V *Influences*

From a study of the musicological interest of a composition we will be able, after due comparison with known styles, forms and trends, to determine what influences and ideas formed a composer's creativity, which then reflects on the historical importance of sources of influence. Such influences could be indigenous, European classical or from any other world cultural style. The study, on the other hand, could reveal what a composer has developed in terms of original style, technique and usage that become markers of advancement of culture welcomed in the public domain, for the public is crucial to the endorsement of achievement, which is something that indigenous humanly wisdom cherishes highly.

STEP VI

A composer's creative philosophy, noble or diabolical, is crucial, and additional sources of information from interviews, letters, programme notes and essays are useful in establishing the societal and human dispositions of genius since what the musical arts need is essentially a divine and positively spiritualizing phenomenon that must not be compromised or abused in the celebration of genius. Having established a composer's intellectual, stylistic and humanly oriented foundations, we will apply them to our analysis of the studied compositions in order to establish whether a composer has succeeded in practising or achieving what she/he is claiming, and which is humanly noble. That is, to determine the extent to which a composer's intellectual base, ideational objectives, or assertions, have tallied with her/his skill as a sublime craftsperson or innovator. On the African contemporary musical arts scene we quite often find that what a composer has claimed to be her/his creative motivation and

intention, that is, her/his theoretical premise and ideological objectives in a composition, are false, diabolical, and totally divergent from what the composition communicates on paper, as well as in sound and audience perceptions. Such a composer is incapable or otherwise devious, irrespective of wish and effort, and should not be discussed positively, no matter what her/his other social, academic or political posturing requires.

STEP VII

A composer lives and creates in an environmental setting, or for a specific societal objective. As such, there could be social, religious, political and economic factors that determine her/his creative philosophy as well as the content, range and quality of her/his output. Her/his occupation or means of subsistence, social background and material and/or intellectual patronage she/he receives equally affect her/his creative orientation in qualitative and quantitative terms.

Such influences could be conscious or subconscious. An assessment of the compositional trends, or of a composer's works at a given period in her/his historical time and place should therefore take cognizance of the prevailing social, religious, political, economic and other environmental and human circumstances that she/he has to cope with.

STEP VIII

The biographical data of a composer who finally merits historical reckoning is relevant for historical documentation. This will include the social circumstances and any honours and recognition she/he has attracted in music or any related sphere of human endeavour, whether during her/his lifetime or posthumously.

TOPIC 5 The literati in African musical arts history

STEP I

The contributions of scholars, researchers and writers go a long way in shaping the course of African musical arts studies, practices, reception and history. These are scholars who research the indigenous musical arts systems, and produce a body of transcriptions, theoretical discernments, and analytical essays on the music of the various and varied cultures of Africa. Composers, theoreticians and musical arts educators depend on the contributions of these scholars for direction as well as for the material resources they work with. In some instances we do find musical arts scholars who conjointly are capable composers, choreographers, philosophers and music dramatists.

STEP II

Recognition of the contributions of a music scholar whose outstanding literature output would merit her/him a place in history should take cognizance of the following:

- The African musical arts culture area, and/or the musical arts types on which the researcher-writer is an established authority.
- Her or his inclusion in music history should contain an annotated bibliographical and discographical list of the scholar's output – publications, disc recordings and, possibly, summaries of every influential contribution in each publication.
- It may also be necessary to include a list of unpublished but classified manuscripts, field notes and reel-to-reel cassette, videotape and DVD recordings with information on where these are lodged, so that composers and other researchers or musical arts educators could know where to access them for study.

STEP III

As has been recommended for the study of composers, the research environment, occupation, patronage, biographical data, awards and honours of the women and men that matter in African musical arts research and original thinking output are relevant to historical records.

TOPIC 6 Popular music in African musical arts history

STEP I

The trend in African societies shows that modern popular music has become the veritable musical arts staple of the youth, if not of the masses. This is a reality in urban as well as rural communities where the radio, television and other electronic reproduction facilities are ubiquitous. Modpop music is increasingly becoming relevant to human systems. Apart from the entertainment origin and interest, it could, if positively researched and directed, become an agency for social and political engineering or expression, and human and societal mobilization and attitude formation of the masses that are identifying and reckoning with it seriously.

STEP II

There are cultural styles, regional styles and international styles of modpop in every African country as we have seen. It is relevant to music history that the origin, development and movement of all styles that are patronized in a given African society should be documented. Features or elements of indigenous musical arts that have been incorporated into the various modpop styles should also be identified in the analysis of the musicological interests of the various styles.

STEP III

Apart from the distinguishing features of various styles and their historical trends and evolutions, we need written records of outstanding exponents. Such exponents may have been innovative or stylistically visible social-musical personalities who have had a significant impact with regard to the acceptance or advancement of styles. Historical documentation of outstanding practitioners in the modpop scene in Africa should be conducted along the lines of the data guide already suggested for literary composers and music scholars.

MODULE 310
History and literature of European classical music

UNIT 1 – PERIODS AND CHARACTERISTICS **193**
TOPIC 1 Periods of European classical music history 193
TOPIC 2 Main characteristics of each period 193

UNIT 2 – VOCAL/CHORAL MUSIC **194**
TOPIC 1 Sacred choral forms 194
TOPIC 2 Secular choral forms 194

UNIT 3 – INSTRUMENTAL MUSIC **195**
TOPIC 1 Solo instrumental forms 195
TOPIC 2 Ensemble forms – chamber music 195
TOPIC 3 Orchestral forms 195

UNIT 4 – OPERA **196**
TOPIC 1 Development of European classical music drama and operatic forms 196

UNIT 5 – THE GREAT MASTERS OF EUROPEAN CLASSICAL MUSIC **197**
TOPIC 1 Short biographies 197

Periods and characteristics

TOPIC 1 Periods of European classical music history

In this Module we shall recommend, in outline form, some required knowledge of the history of European classical music that non-European music students need for contemporary musical arts discourse and practice. The lecturer and students will refer to any of the many books available on the subject, and prepare brief notes, illustrated, where possible, with recordings and/or scores.

Periods:

- Renaissance (late polyphonic period) c 1400–1600
- Baroque c 1600–1750
- Classical c 1750–1820
- Romantic c 1820–1900
- 20th Century c 1900 – present

TOPIC 2 Main characteristics of each period

Historical background and general relationship between music and the other creative arts – the visual and the dramatic:

- Main forms and styles
- Mediums: instrumental, vocal and mixed
- Developments in tonality, form, melody and harmony, etc.
- Texture: monodic, polyphonic, homophonic, contrapuntal, etc.

Vocal/choral music

TOPIC 1 Sacred choral forms

Types: Plainsong, mass, motet, hymns, cantata, chorale, anthems, passion plays, oratorio, sacred solos and duets, etc.

Discuss:

- when and how each type came into existence
- geographical spread of the particular type of sacred music
- characteristics and stylistic distinctions of each type
- developments and changes that the sacred music type has undergone, also factors that have influenced the development – religious, political, social, economic, language, culture contact, etc.
- patronage system, musical creativity and performance, where applicable
- key composers and their special genres of productivity

TOPIC 2 Secular choral forms

Types: Madrigal, chanson, air, lied, secular polyphony.

Discuss:

- when and how each style came into existence
- geographical spread
- main characteristics and features of style for each, including favourite texts, accompanied and unaccompanied types, solos and ensembles, etc.
- factors influencing growth
- patronage system
- composers

Instrumental music

TOPIC 1 Solo instrumental forms

Categories of solo instruments:

- Keyboards: organ, harpsichord, clavichord, virginal, spinet and pianoforte
- Strings: lute, harp, viol, violin, viola, cello, double bass
- Winds: horn (with or without valves), trumpets, trombone, oboe, flute, clarinet, recorders and bassoon

Types of solo instrumental music:

- Keyboard: sonata, prelude and fugue, toccata, fantasia, étude, pavane and ricercare. Also note the accompaniment role of the keyboard for voice and any other designated solo instrumental music type
- Solo works for lute, violin, etc.
- Solo works for wind instruments

TOPIC 2 Ensemble forms – chamber music

Consorts of some families of instruments and the mixed consorts:

- Instrumental duets, trios, quartets, quintets, etc. For example, the string quartet, consort of viols, brass ensembles, woodwind ensemble, recorder ensemble, clarinet quintet (clarinet and four strings), etc.

TOPIC 3 Orchestral forms

- The orchestral suite, the symphony, the concerto. Compare Baroque types with Classical and Romantic types.
- The classical sonata form and its application to sonatas for the keyboard, the symphony and the concerto.
- Great masters of instrumental music, especially the symphony, orchestral suite, keyboard and concerto.

Opera

TOPIC 1 Development of European classical music drama and operatic forms

- Baroque operatic forms: The distinguishing features of the opera buffa, seria, comique, etc.
- Italian opera under Monteverdi
- French opera under Lully
- English opera under Henry Purcell and Handel
- The essential features of the classical operatic forms through the works and styles of Gluck and Mozart
- Romantic opera: German opera represented by the music drama of Richard Wagner and his operatic reforms, Italian opera, French opera, Russian opera, and English opera

The great masters of European classical music

TOPIC 1 Short biographies

- Renaissance composers: Palestrina, Martin Luther, William Byrd.
- Baroque composers: Bach, Handel and Purcell. Compare in outline the works of Bach and Handel.
- Classical composers: Haydn, Mozart, Gluck, Beethoven.
- Romantic composers: Schubert, Chopin, Mendelssohn, Brahms, Wagner, Britten, Elgar, Tchaikovsky, Stravinsky, etc.
- 20th Century composers: Schönberg, Berg, Stockhausen, Cage, William Grant Still, Hale Smith, etc.

ADDENDUM

The following study notes sample three topics that could help generate research and original thinking, as well as sharpen academic discourse in the classroom.

TOPIC 1 Musical change, culture and identity

Points for discussion

John Blacking (1977)[1] argues concerning social musical change in terms of "minor variations in musical style" and "innovative variations", that is "significant variations in musical sound". Over all, he argues that "the concept of musical change ... must denote significant changes that are peculiar to musical systems, and not simply the musical consequences of social, political, economic or other changes".

Issue: John Blacking's argument is sound when we conceive of music as a human endeavour that is exclusively informed by itself, that is, a system that does not derive from other systems and institutions to gain its internal and external ramifications. However, the fact is that, in indigenous Africa, most musical compositions, especially event music, do not gain shape, content and form in terms of abstract rationalization and computation of sonic elements alone. The objective and perceived nature of the musical sound, which is humanly rationalized, constituted and applied phenomenon derives its conceptualizations, epistemology, material, textural-formal logic and movement manifestations as sonic transformations or interpretations of the objectives, nature and transactional features other non-human institutions and events. These could be medical, religious social, political or gender-age customs. For as long as music is organic to the meaning and transaction of other performative cultural ideas and events, change in the event music will be dependent on change that occurs in the meaning and performative features of the event that informs the musical structure, form and performance features.

In the light of the above arguments, musical change discourse should fundamentally query: Who determines that a musical change has taken place? Would that be the consensus of culture owners or the analytical outsider who may not know what constitutes musical change for a human group; who may not realize that musical change has always been normative in Africa through the concept and processes of inter-cultural borrowing? We bear in mind that what a culture rationalizes as viable addition or enrichment and which is subsumed into the structural configurations of its own musical system may be regarded as serving a developmental function instead of constituting change in musical creativity and

1 Blacking, J. 1977. Some problems of theory and method in the study of musical change. *Yearbook of the International Music Council,* IX: Pp. 1–26.

practice. This raises the argument about "objective measurement" versus prescription or appropriation of other people's minds in contemporary non-Western academic debate and research jingoism.

Points to note therefrom

For change that is structural to a cultural musical system to occur and be determined, there has to be an established, indigenous cultural frame of reference. A distinction has to be made between innovative advancement of the state of the arts, and external musical factors that occasion stylistic changes.

Examples: Indicate which of the following constitute musical change, and which constitute cultural or social change:

- advancing the tonal/scalar range of an instrument as a result, for instance, of accommodation of Christian music and modern classical music education influences
- pop style music and dance inserted into an indigenous recreational music type performed in an indigenous setting
- using plastic and metal materials for constructing indigenous African music instruments
- adopting replicas of the European military barrel drum into the indigenous African ensemble

A distinction has to be made in connection with the adoption of a new music type into a culture, and consequently giving it some cultural interpretation. The cultural origin of the music is foreign. Reasons for the adoption could be probed: Was it by coercion, or rationalized voluntary acquisition? What is the effect on the human-cultural identity as well as the mental originality of the affected people? What are the consequences for loss or change of cultural identity and human dignity?

What kinds of changes could be assessed as positive and negative in terms of the lives and mental cultural integrity of a human society?

A distinction should be made between change in musical meaning and change in musical sense. Change in musical meaning occurs when there are innovations in the contextual circumstances or visual features of the performance of a known music type. Change in musical sense occurs when there is a change in the structural and textural content of the significant sound. What are the values and virtues of either change to the human group? Note that a change in musical meaning is bound to generate a change in musical sense; while a change in musical sense may not necessarily negotiate a change in musical meaning.

Bearing in mind Blacking's (1971:186) statement that "music-making is not simply an exercise in the organization of sound; it is a symbolic expression of societal and cultural organization which reflects the values and the past and present ways of life of the human beings who create it", the following two levels of perception of musical change should be noted:

- the structure of change, which is an analysis of the process and nature of change

- the features of change, which is an evaluation of the result, effect and affect of change

Musical change then occurs when there is significant innovation in the sound or presentation or usage of a music type or style in its cultural milieu. It must be noted that change has always been a factor of advancement in any human civilization. Change could ensure continuity of styles and types at the same time as it generates the development of creative genius. Factors of change include the natural tendency in humans to innovate, culture contact in social, religious, political, economic and educational dimensions, and also communication and technological innovations. It must be borne in mind that change has human and environmental implications. Discuss how change could affect human and cultural identity either positively or negatively.

In the contemporary discussion of change, take cognizance of the three genres of music in the contemporary world: the indigenous, the evolutive and the literary.

It is important to note that the human relevance of the discussion on change is in the context of the tradition and continuity of a culture's intellectual integrity that is increasingly conflicted by the global politics of knowledge and human-culture integrity.

TOPIC 2 Listening and analysis

Guidelines for discussing played or observed examples of music

The why of music: Music generates and regenerates the psychical energy that sustains spiritual existence. It is a transcendental mode of communication and interaction with superordinary forces that impact mind and life. Music, in other words, negotiates non-material existence. Music making started as applied experiencing and appreciation of art. Aesthetic experiencing has always been implicit, but not pursued as an objective – the *raison d'etre* for musical production. The aesthetic dimension of music became emphasized as the dominant reason for contemporary music making as a result of industrialization and social changes. Discuss what may have given rise to the formulation of the specific music being discussed.

Who makes music? Nature, humans and spirits make music. Initial music making united the three active participants in human living for artistic, psychic communion. Nature produces the materials and sonic energies of sound; also recommends the environments and periods for music scheduling. The spirits provide the transcendental motivations and moods for music making; spirits also emanate as active presences in the phenomenal ways music transforms the normal state of being, and affect how humans behave with regard to musical arts types. Humans contribute the mental rationalisations and calculations, as well as practical activities, of musical productions. Music then, originally, is a communion between humans and natural, as well as spiritual, forces or energies. This indigenous African ideology coerced every human person to partake in the values and benefits of music in one production capacity or the other, and irrespective of capability. Music was a freely shared communal performance experience. The social dynamics that gave autonomy to aesthetics

in musical thinking and appreciation then started to contrive accomplishments and micro-specializations. As modern social theories and technological inventions become more distanced from noble communal and humanly directed concerns, music becomes an escapist diversion, and music practitioners come to be seen as isolated, subsistence operators.

When does music happen? Music as humanly organized sound could be spontaneous expressions of a personal or a group's state of being, or a generator and propellant of communal action. As organized communal action, music has to be scheduled in consideration of the routine activities of the owners of music – by day or at night. Because music services the spiritual as well as other levels and actions of human togetherness, it is also scheduled as an active and central component of a society's annual calendar of activities.

How does music come about? Music is a rationalization of the component energies of rhythm, pitch/tone and instrumental timbre that are given dynamic and tempo expressions. Humanly organized music commands human interaction. Organized sound demands systematic rationalization of materials, and elements of musical composition according to set theoretical principles, and implicating the conformation of rhythm, pitch and tone. Organization also commands the strategic programming of human resources in whatever capacities and capabilities needed for various musical arts intentions, types and activities. Discussions should take account of the following points:

Music style categorizes musical sound in the general terms of medium of production (vocal, instrumental); broad features of form; formulaic features of compositional structures; and the peculiar expectations governing presentation.

Music type categorizes the specific human-societal use of music and the peculiarities as well as components of the medium.

Musical instruments could be helpful in determining the origin of a music type. In the South African context, however, some European classical instruments have become part of the cultural music scene without being indigenized idiomatically, except in some popular music types.

Wood-based instruments (idiophones/membranophones) are common in tropical and subtropical regions where large blocks of resonant wood are available. The wooden slit-drum is typical in West African and Central African regions.

String instruments are common in all the regions of Africa. String instruments include varieties of the bow, the lute and the harp.

Membrane instruments are common in many varieties. Membrane instruments are primarily drums; a membrane drum is made of a hollow shell and a membrane. Some African cultures may not have wood-shelled membrane instruments for reasons that are historical rather than environmental. The slit drums and membrane drums of Africa are primarily conceived, constructed and performed as subtle melodic instruments.

Metallophones were indigenous to parts of Africa where there are iron deposits and indigenous smelting science and technology. These are the bells that come in many varieties.

Wind instruments could be of animal horn, bone, vegetable material, wood or iron.

Other instruments for music making are rattles, shakers, clappers and the human body.

Music-making mouth. Various African areas favour a varied intonation or singing-voice culture – nasal, open, gruff, vibrant, etc., as well as various, often peculiar sonic expressions that are mouth-oriented but not word-based. African culture areas have concepts of the

ideal singing voice for men and women. The human voice is also often used to simulate the sound of other music instruments, as well as that of supernatural beings. Such sounds are integrated into ensemble music making.

TOPIC 3 Perception of music in indigenous cultures

Music is a specie-specific product. The content is prescribed to transact societal and emotional needs. Indigenous evaluation makes two distinctions: Music-specific evaluation transacts the qualitative, which has structural dimensions; and the context-specific examines functionality and efficacy of action, which has practical societal and human implications. As such, a musical arts product must have both affective and effective energy, the competence of which may achieve or, otherwise, defeat the compositional intention.

It could be illuminating to discuss the factors that promote or undermine musical intention.

The music event categorizes a compositional and presentational intention/type conceived for purely musical objectives. Give examples. Event music categorizes compositional and presentational intentions concerned with enabling or transacting other societal objectives. Give examples. Note that contemporary societal trends compromise or invalidate event music, and thereby necessitate change in presentational practice. When that happens, the quality of the musicological content could command continuity, and the original meaning would be dispensed with while the original sense of the music type of piece could become modified to suit new presentational objectives and conventions.

Music moods: In the ensemble the medium and artistic configurations aim at evoking the mood of contexts.

Audio-visual properties of music are not necessarily prescribed by context. Other societal philosophies and ideas could also be factorial determinants of the sonic content of event music. For example: Court music or funeral music in different cultural areas will not always exhibit the same ensemble type or sound. The composer is not always indulging abstract musical thinking and calculation, but is equally creatively sensitized by such non-musical factors as cultural imagination and rationalization about the context warranting musical intervention.

Every music type/piece has a significant sound by which it is recognized and often categorized in a society. The significant sound derives from the instrumentation and structural properties. Cultural classification of music could occur in terms of social deployment or the origin of the music. The name of a music type or item is derived from its origin, instrumentation or context. Note that the same music ensemble could play different music types in different contexts. The same ensemble instrumentation could be sued to play different music styles or types to soothe different contexts.

Study of musical content – structure and form – takes place in relation to specific music items, especially when differentiated items interpret specific aspects or meaning of a context. Study and evaluation of musicological features should take into account the circumstances of creation, the creative objectives and the presentational environment. The

study or evaluation of performance should take into account the intention of the music, the environment for presentation that affects the creative process, the theatrical activities, as well as the situational contingencies that affect the performance composition.

The musicological study and discussion of indigenous music could remain incomplete when the objective and factors of creativity and presentation are not taken into serious reckoning. Understanding and evaluation of music-specific elements would become seriously faulted by the epistemology and human logic of the indigenous African musical arts system.